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SHE

VOLUME 2 NUMBER 13

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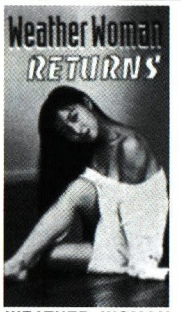

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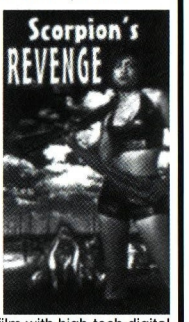

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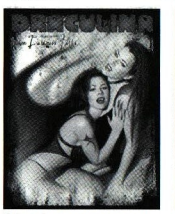

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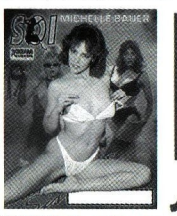

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MESSAGE FROM THE FAR EAST

GOOD NEWS - BAD NEWS

Your editor's Top Ten lists for the Best and Worst of daily life in Tokyo.

BAD NEWS

1) Finding clothing.

Unless you have a girly man's body or want to be a Gap boy all the time, finding clothes that fit in Japan is a pain. I'm surrounded by guys with short legs, short arms, small chests, and flat asses.

2) Milk

I hope you like high fat 2% or homo milk because that's the primary milk source in Japan. Some milk has even more fat!! Low fat milk is generally only available at supermarkets.

3) Canned Tuna

90% is still packed in oil rather than water. Japan desperately needs to get with the health plan; they are falling way behind.

4) Health Club Memberships

How's $100 a month sound? That's what you"ll pay for 9am - 9pm access. Of course you could go cheap and pay $70 a month for 9-5 or 5-9.

5) The Transit System

All trains and buses in Tokyo shut down around 1am. So if you plan on going drinking until 2am in Roppongi, you are either going to have to sleep in a coffee shop, stay up all night and catch a 5 am train, or dump about $60 or more on a cab ride home.

6) Theatrical Films

Forget the fact that it costs $18 to see a movie in a theater, how about waiting six months to see it? By the time Armageddon was released into theaters in Japan, it was on video sell-thru in Amercia.

7) Hospitals

Pray you don't get sick. In most major hospitals the staff does not speak English, despite the fact that English signs hang everywhere to direct you about.

8) Beer

In Japan it is customary to serve a pint of beer with a big foam "head" on top. So don't be surprised, and don't complain.

9) The Price of Fruit

What? $2.50 for a God damn peach? $20.00 for a cantelope melon? What's inside these things, friggin' gold watches?

10) Weight Training Supplements

I hate to throw in personal beefs, but this country is seriously behind in the health and fitness supplements game. Furthermore, the variety stinks, and the prices are through the roof. An imported one-pound tub of Whey protein costs as much as $70.00.

GOOD NEWS

1) Japanese Girls

There are tons of them in Tokyo... millions, billions. And they all look good. Imagine going to work each day on a train filled with attractive Japanese girls. Puts a smile on my face, God damn it!

2) Starbucks

This American wonder is now everywhere! I especially recommend the Starbucks in Roppongi - love those couches and cumfy chairs.

3) Godzilla flicks

You can see them before all your geek friends back home and get to buy tons of cheap souveniers that Toho floods Japan with.

4) Porn

Japan IS the porn capital of the world; perhaps the universe. Stores are everywhere; nice, clean, well maintained stores too. And anything you want, Japan has got it in abundance you sick dirty dogs.

5) $30/hour

That's the minimum wage for an English teacher. That kinda dough buys a lot of porn and Godzilla souveniers.

6) Sushi

If you love sushi, there are restaurants all over the place and the servings are cheaper than back home; and fresher too. But I still refuse to eat those damn fish eggs and that sea urchin paste that looks like a bowel movement.

7) No shotguns

That means you can teach English in a high school or walk into a post office and be assured that no socially retarded prick in an overcoat is gonna let loose with his daddies duck hunting rifle.

8) Movie Souveniers.

When you go to a movie in Japan they not only sell cool theater programs for each film, but they have a little kiosk that frequently sells tie-in toys and promo gadgets too.

9) 100 Yen Shops

The one-dollar shop has finally come to Japan, and not a moment too soon. I was getting sick and tired of paying full price for Kitty Chan chop sticks, napkins, and paper plates.

10) Mandrake Collector Shops

This is an anime/manga/godzilla/model geeks wet dream. A chain of huge collector stores that have truck loads of deleted merchandise, collector figures, out-of-print books, models, figures, CDs, you name it. The best store is in Shibuya, three floors under ground.

LETTERS

Cameron

Hello from a dedicated reader in Rochester, New York.

I love the magazine SHE. Each issue keeps getting better and better and better!

It has to be cool living in Tokyo, Japan. I must admit that it's a dream of mine. To just visit, if not live, in Japan. All those young beautiful Japanese women, and all that anime and manga.

So how did you do it? How did you manage to move to Japan? Are there jobs in Japan for Americans? I am fascinated by everything Japanese; especially the women.

Sincerely
A. Zicari

Yes, there are jobs available here for Amercians. But the hows and whys of how it's done are the stuff books are written about. I suggest you start there if you are really serious about coming to Japan. But I can tell you this. Yes, you get your rewards but they don't come without sacrifices. Japanese life can be a trying experience and requires a foreigner to have a strong constitution to survive. I personally know people who have hated it here. Stefan Hammond, author of the popular book Sex, Zen And A Bullet In The Head (a guide to Hong Kong films) is a perfect example. During his one-year stay he sent me many e-mail messages (I was living in Canada at the time), detailing his dislike for the Japanese lifestyle and how he couldn't wait to escape from it. And this is a guy who wrote an Asian-culture related book. So believe me, it's not for everyone.

In closing, let me point out an interesting fact you may want to consider. Of all the foreigners I've met who live in Japan (usually of Canadian, Australian, American, or British decent), about 70 percent of them have one thing in common; they came here to escape their own country and culture. And not surprisingly, 99 percent are male.

So beside the usual reasons associated with foreigners coming to Japan (the money, the women, and to a lesser degree, for the media culture), there's exists the fact that these foreigners have, in some way, a resentment toward their own culture. And that is a simple truth that no travel guide or English language teaching guide to Japan will ever tell confess to you. (Of course the other 30 percent are just here for a short time to make money and plunder Japan's natural resources, i.e. the women.).

Cameron

I picked up the new issue of SHE the other day and I just thought I'd write and say it's great. I especially liked your interview with Yumiko Ichikawa - what a wild gal! (Any chance of letting me know what you talked about after you cut off the interview?). Steve Fentone's Japanese pink film article was also very nice indeed

Cheers
Nick Lindley, England

THE KLAN IN JAPAN?

Not quite. Because it is against the law to simply toss out old TV's, stereos or VCR's in the trash, home owners must pay a collection fee to local waste handlers if they desire to part with their broken or old electronics. But we have no idea as to the meaning of KKK.

ONLY IN JAPAN SEE-THROUGH TOILET

For men with a fetish for female urination - but don't wish to get their feet wet, so to speak- there are fetish clubs with see-thru toilets.

Sliding himself under a clear plastic mount, the man can gaze up into a glass bottom Japanese-style toilet and observe the female urinating. A perfect device for guys who want to look, but not swallow.

Kei Mizutani

Queen of Sex, Sumo, and Softcore

Birthdate: May 7th, 1973
Height: 162 cm
Measurements: 92 cm (bust) 60 cm (waist) 90 cm (hips)
Occupation: Softcore actress, nude model
Best Roles: Stripping newswoman in The Weather Report Girl, a gang leader turned tough sexy teacher in Sukeban Onna Kyoshi (Bad Girl Teacher), and a gang leader turned sumo wrestler in Hana no Onna Sumo (Sexy Girl Sumo).

Whether she's playing an innocent alien school girl or a mean-as-nails gang leader, the versatile Kei Mizutani never ceases to heat the blood with her swaggering hips, alluring almond eyes and pouty lips. Besides a filmography consisting of over 20 films, Kei has been featured in five of her own "sashin-shu" (hardcover, art-style nude photo books), appeared on erotic TV game shows, and appeared in a handful of nude layouts in mens magazines such as PAW and Bejean.

THE FILMS OF KEI MIZUTANI

KIKEN NA HOUKOU (Dangerous Aroma)

Maxim Video 45 min
c: Kei Mizutani

This video has got to be one of Kei's rarest. Besides the fact that I couldn't find the title in any Kei Mizutani filmography, it was released on an obscure video label and neither the jacket nor the film itself bears any production credits or dates. But that's to be expected when you find a dusty old video like this buried in a $5 video bin in a dusty old porn shop.

The one distinguishing feature of this film is a long sex scene which, although is not hardcore, goes beyond Kei's usual boundaries to the point where optical censoring is used during the fucking. We're talking a scene in which she's slowly stripped down and eaten by her male lover, and then tossed onto a couch, legs in the air missionary style, and then given a good hard plowing for a half minute or so - moaning, quivering little toes, and trembling thighs. It's one of those fulfilling scenes that manages to exist on its own without the labor of story devices to get in the way. And speaking of story devices, Kei plays a private detective hired to find a missing girl. And as you can well imagine a story such as that amounts to jackshit in a 45 minute film.

Between scenes of Kei searching the city streets, having lunch, and chatting with her client, we get an optically censored hardcore scene in a sex parlor between two unknowns. This XXX ruckus chews up a significant amount of footage as this horny dude eats her ass, rams his fingers up there, and then has his pole sucked off before ramming it deep into the trembling little cooze. The scene then shifts to Kei spying in an alley before being rendered unconscious by a gangster.

Taking Kei to some other location, the dirty fiend half undresses her and begins teasing her nipples with the barrel of his pistol. Then, just as the gun barrel is going south, Kei pulls an electric zapper out of her purse and nukes the pervert in the nuts.

This is pretty effortless nudie stuff but definitely worth the viewing if you're into seeing Kei Mizutani moaning on her back, legs shuddering in the air while some guy plugs her with his salami.

HANA NO ONNA SUMO (SEXY GIRL SUMO)

1996 73 m TMC Video (ltbx)
c: Kei Mizutani

Girl wrestling fanatics will probably remember a U.S. film, lensed sometime in the early 90s, called The Knockouts. It was an L.A. cheapie of the first rank about a troupe of bimbos who enter a rasslin' competition against a rival, bad girl wrestling faction in order to make money. Well this is the Japanese equivalent to that movie.

Now before I get into it, the word "Hana" in the title actually translates as flower. But as my Japanese friend was quick to point out, the implication of the word is wholly other in the context of the title as a whole (I know, I know, who gives a shit.. just thought I'd mention it).

As usual, the Japanese cannot touch the subject of girl sumo wrestling with out immeasurable doses of injected slapstick comedy. And while this takes some the sexual edge off subject matter, it doesn't extinguish it. So if you're deft at the use of your fast-forward VCR button, or can stomach bad Japanese comedy, SUMO GIRLS has quite an offering of sexy treats.

It all begins with a troupe of misfit girls learning sumo under the tutelage of a portly ex-con and his goofy sidekick. The ex-con owes money to some crime syndicate and this contest is a way of earning money to erase his bad debt before the syndicate erases him. But their sumo practice goes nowhere, that is until they meet up with a karate-kicking-chopping leather girl played by the eye-candy tit starlet Kei Mizutani, who comes fully loaded with a big set of Japanese guns if you know what I mean and I know you do.

After beating up a gang of punks in a playground, leather clad Kei volunteers to train the misfits in preparation for a girl sumo contest.

Further - and vastly more interesting - conflict arises when the Yakuza enlists the aid of your stereotypical "bad girl" sumo wrestlers; a motley crew of shapely leather dolls led by a mean-as-nails bitch in a black Vampirella-like costume and wearing an eye patch. Not surprisingly, she

was once Kei's lover before bad girl gang relations broke them apart.

There's no short order of girl fight action here. And while the comedy stretches are painful to sit through, they're worth it for the few well directed fight scenes between these two hot tempered, busty Orientals. In the first (a flashback), Kei and her leather queen ex-lover bump pelvises in a short but steamy lesbo scene before catfighting in the shower were the bad girl losses an eye. For their second exchange, the girls are tailored in knee high boots and T-back jean shorts and have a sizzling bedroom catfight that leaves Kei crumpled and defeated on the tatami mat floor - her opponent calling her a "buta" (pig) as she proudly struts out of the room the victor. But this exchange only serves to heat the pan of revenge for the film's grand sumo tournament

Comedy or no comedy we loved the low angle shots of creamy white Japanese hips and ass gyrating in tight sumo embraces - with pussy hair visibly expanding beyond the crotch of some girl's sumo panties. We loved the topless misfit girls doing goofy sumo exercises; the quick lesbian scene between Kei and her lover; and the boffo climax in which the former lesbian lovers face off in a breast grabbing, neck biting, bloody pussy claw hold, fight to the finish that sees Kei Mizutani punch her rival bloody and down for the count. And while the film demands a lot of scanning, it has more than enough titillating catfight/sumo footage to take up 15 or 20 minutes on your girl-fight compilation tape. Highly recommended to fans of leather clad Japanese girls in sumo matches and catfights.

YOUJO KEI - MATIRIARU GARU (BEWITCHING KEI, THE MATERIAL GIRL)

1995 TMC Video 40 min

c: Kei Mizutani

This is nude video magazine is 40 hot minutes of Kei Mizutani stripping, posing, puckering, playing, and teasing. The opening 5 minutes shows Kei posing and stripping about in PVC leather outfits on a soundstage as rock music plays out. The scene then switches to a summer cottage where gentle elevator music assumes the background while Kei narrates information about herself as she roles around the floor, paints her toe nails, and flashes her firm breasts and well groomed, thick black pussy hair out from under lingerie, panties, and hot pants. The camera never stops swinging, zooming, and cross dissolving into all of Kei's delicate areas. Sometimes we're put so close to the action you can see ever single pore on her beautiful alabaster skin. But of all the action, our favorite pose has to be Kei down on all fours with tuft of her erotic black pussy hair made stick out from behind. Fans of Kei Mizutani will have little problem painting the room with jizz while watching this. Recommended.

INSATU NO TORIKO (SLAVE TO DIRTY KILLING)

c: Kei Mizutani

1995 70m TMC Video (ltbx)

You would hope that a pair of Japanese sex starlets bouncing around the screen in a sex remake of James Cameron's TERMINATOR-2 would be a pretty funny movie to watch. And it should have been.

In a film that could be legitimately taken to court for plagiarism, we have a T69 female android from the future coming to earth to kill a young man by the name of Koda Sara. Koda must be destroyed because his sperm will be used to give birth to a great female leader that will defeat the machines of the future.

To protect Koda's family jewels, the future sends a female heroine in the form of Kei Mizutani who (to no surprise) ends up falling for the young man and in turn becomes the host for his baby-of-the-future. Jesus Christ, someone get on the phone to James Cameron's lawyer.

While the future lovers weed through their story with foot-dragging dialogue exchanges, the T69 is screwing every guy she finds with the name Koda Sara. She does this to find the guy with the right genetic code to his sperm. (Only after the host cums inside the T69 can she tell whether he was the right target - her vagina does a quick sperm test.) Those whose fail the test die of plea-

sure.

Unfortunately the film just doesn't play with the same goofy zeal as the on-paper story. The missing element (as always) is action - and I don't mean of the sex variety. Like most no-budget sex films, Insatsu No Toriko takes the two cheapest routes to pad the running time; lots of fucking and lots of talking. And with Insatsu No Toriko we have an overload of dramatics as Mizutani (at times) churns out soliloquies as if she were in a Sally Field movie. (These speeches refer to her mundane life in the future where men and women are forced to copulate based on computer statistics, and tell of how her life was changed after meeting Koda's daughter).

But while Insatsu No Toriko shoots primarily blanks, there are a few funny bulls eyes, although primarily in the beginning. After the T-69 arrives in the nude - in a hail of swirling cosmic light - she forces a girl to strip down so she can take her clothes. So when Mizutani arrives naked shortly thereafter, the trembling girl has nothing left to hand over but her used panties - which she dangles in front of the camera. With only panties, Mizutani is forced to mug a schoolgirl for her uniform, which creates a procession of problems for Mizutani's mission when bar owners and horny love hotel patrons think she's underage. These slight comedy stabs at the expense of Japan's social ills and fetishes are funny, but dwindle in number quickly as the film progresses.

Note: The box lists the running time at 70 minutes when it's really only 62 with the credit role. Shot on video and then letterboxed to 1:85.

IMEKURA SENSO, TENSHI NO SUMATA (IMAGE CLUB WAR, PUSSY OF THE ANGEL)

1995 71 min Nikkatsu Video
d: Tomoyuki Akashi
c: Mii Nanase, Kei Mizutani, Shozo Uesugi

What's an "image club" you're asking? In Japan it's a men's club where the girls dress in costumes and then role play an erotic act or fantasy before giving their "customer" an oral fix. The aforementioned "act" is to get him in the mood.

This is light sexy comedy with no other elements other than its stars to interest anyone. Not necessarily a bad thing, but nothing here is too memorable.

Two competing "image clubs" are right across the street from each other. The first club is the token "in" club that all the men go to get their wires pulled by an experienced pole worker played by the experienced Kei Mizutani. The other club is the new club on the block and its owner is finding it hard to compete against his ruthless neighbor. For starters he doesn't have an experienced wench like Kei. Secondly, he doesn't stoop to low down dirty tactics to attract customers. Then along comes a cute school girl type (Mii Nanase) whose girl-next-door good looks might just be the ticket to save the struggling establishment. At this point the story throws us an aging gang boss who challenges the two establishments to a winner take all contest to see which club earns the right to operate in his territory. The rules of the contest are simple. Which ever club girl can get him off wins while the losing club must close down. Predictably it's Kei who fails to stiffen the gangster's prick, while pert little Mii Nanase sends him into ecstasy.

Simple softcore fluff. Nothing special.

SUKEBAN ONNA KYOSHI (BAD GIRL TEACHER)

1995 73 min Pink Pineapple Video
c: Kei Mizutani, Takashi Mitsuhashi, Yui Kawana
d: Hidekazu Takahara

Kei Mizutani plays Mariko a former gang leader hired on at a troubled high school as a supply teacher (it makes no sense, so don't try to make any sense of it). The school is racked with delinquent types - punks, dopers, bully girls, and even a peeping

principal - and it's up to Mariko to whip them into shape. To accomplish this feat, Mariko works on the inexperience and weakness of each student, encouraging them to nurture his/her assorted delinquent tendencies as a way of teaching them the errs of their ways. Though deep it's not.

This is a lot less serious than it sounds. The framework for the story is essentially sex comedy with light sex action. And the scope of this sex ranges from a student accidentally blowing his load onto Mariko's skirt during a class lesson to light bondage.

In one story, two pseudo tough guys - who in one scene want to rape Mariko but are rendered impotent by the woman's rapier tongue and willingness to accommodate them - long to be Yakuza. So Mariko sets them up with a local faction to give them a dose of reality. In another story the school female bully is finally tamed by her demure victim in a catfight after which the girls bond and decide they want to do adult films. So Mariko sets them up in the business to teach them a lesson too.

Unfortunately Japanese comedies

are just about the hardest films to follow if you're not fluent in the spoken language; and Sukeban Onna Kyoshi is no exception. From every possible angle a menagerie of scenes and lines fly at you like darts to a dart board on a beer hall wall and challenge you to make sense of it all. But as light and silly as the video mostly is, it's not without its harder elements. In one sequence - in the final reel - a shy but mean student pays a gang a sizable amount of Yen to have Mariko kidnapped and bound so he can photograph her in states of bondage and distress. In another, Mariko takes a brutal beating from a gang to save one student who decides he wants out of the Yakuza.

Basically it's a spin on the U.S. comedy, HIGH SCHOOL HIGH where a class of delinquents are shown the err of their ways by an outsider. Comedy and sex gags are the priority in Sukeban Onna Kyoshi and fans of Kei Mizutani should enjoy her saucy performance as she frequently flashes her boobs and ass, and looks great whether she's beating down students with her rapier tongue or bound up bare foot in struggle.

Following the movie you get a fast, funky and very catchy Sukeban Onna Kyoshi music video with film clips sampled over Kei singing in her gang-girl kimono and Japanese war flag headband.

O-TENKI O-NEI-SAN (THE WEATHER REPORT GIRL)
1994 83min Half Moon Video (letterboxed)
c: Kei Mizutani, Takashi Sumida, Yasuyo Shiroyama, Saori Taira
d: Tomoaki Hosoyama

Shot on Super 16mm for about $500,000 dollars, Weather Report Girl saw film festival distribution in parts of Europe and Canada thanks to three subtitled prints that were made (one version is available under the title WEATHER WOMAN - check inside front cover to get your copy).

O-tenki O-nei-san (Weather Report Girl) follows in the footsteps of an eight book manga series and a two tape anime (see SHE #10 for review). And while this live-action rendition vaults generic expectations, it lands just short of the erotic boundaries set forth in the preceding paper and cell formats.

Cat-eyed Kei Mizutani is perfectly cast as the over sexual and frequently high-flying, Keiko Nakadai, a bullying, opportunistic weather girl who flirts and flashes her way to top spot on JTV's nightly newscast.

The film opens with Keiko in high school where she's bullying Minoru, a submissive male student emotional enslaved to Keiko's wicked character. (He figures prominently later on.)

Time jump. Keiko's at JTV masturbating in the station toilet when she gets the call to do the nightly weather report. Seizing her opportunity on-air, Keiko lifts up her skirt at the conclusion of the broadcast and flashes her panties to the home viewing audience. The act enrages the JTV elders but earns her admiration from the station's aging president. Soon the ratings jump, Keiko is hired full-time and even gets an on-site apartment suite to live in.

Enter JTV's former weather girl Michiko (Saori Taira of Toriko 2 - Kan Kintou/ Indecent Pleasure Of An Island Captive). Ousted from her position by Keiko's outlandishness, Michiko is desperate to find work and determined to get back at Keiko. Her opportunity arises with the return of iron-willed Kaori Shimamura (Yasuyo Shirojima), the daughter of the JTV president. Kaori wants Keiko's job and with the help of the former weather girl, she devises a plan to humiliate the evil Keiko live on-air. This plot entails Michiko becoming Keiko's submissive plaything and a hidden camera in Keiko's suite to catch all her lesbian perversities on tape.

At this point in the film it's clear that we're not going to get the same erotic risk taking as we did in the manga or anime. The humiliation of Michiko, who in the manga/anime was forced to lick-clean dirty panties, kiss bare feet, and was tricked into releasing her bowels live on-air, has been substituted with such routine acts as picking up after Keiko and a giving the evil weather woman a tongue bath. Such tepid acts are a far, far cry from any sort of envelope pushing. But Weather Report Girl succeeds in other ways, most of which prove equally satisfying.

Following Keiko's expulsion as Weather Girl - the police tell her to tone down the panty flashing and Kaori's plan unfolds with precision accuracy - Keiko disappears to come up with plan B.

With the help of Minoru, Keiko decides to call upon the powers of her ancient ancestors. This involves Minoru and Keiko adjourning to an isolated temple in the woods where Keiko has Minoru flog her severely so that she may acquire a mystical power and understanding of her true character. (At this point you could care less about all that mystical ancestor mumbo-jumbo, it's just pure bad girl heaven to see evil Keiko strung up in bondage and watch sub-

servient Minoru finally get his licks in by whipping the slut's milky white ass until it's candy-apple red).

The concluding confrontation between Keiko and Kaori that quickly follows is quite the glittery ride. Keiko returns all dolled up in a pink Barbarella outfit and magic whip, while Kaori struts about in a flamboyant evening gown ensemble, brandishing a sword that enables her to slice through Keiko's plastic wear. Both women flip and fly through the air Hong Kong-style in a pitch battle for broadcasting supremacy until only one woman is left standing to claim the weather report throne.

One of the most difficult tasks in Japanese cinema is trying to adapt manga to the live-action screen; the results always vary and rarely exceed expectation despite the best of intentions. But director Hosoyama, who has a keen eye for erotic eye candy, manages to turn Mizutani into a high flying, back flipping wonder doll who sings, teases, and masturbates with adoring relish. Add on a few musical numbers to the cheesecake sex and violence and you have an entertaining B-flick that just manages to avoid riding on the coat-tails of its manga predecessor. It's one of Kei's best films.

(Note, a sequel followed but not with Kei Mizutani in the role).

SHIRI GARU (ASS GIRLS)
1996 70m Super Immoral Eros Video (Itbx)
c: Yuki, Kei Mizutani

Standard issue erotic comedy with just the right amount of screen time by its soft fleshed starlets to hold the interest of the viewer lured by video's titillating jacket.

Kei Mizutani is Erika, a small time hustler who uses her big, white meat chest, sexy clothes, and coy demeanor to liberate money from her various "sugar daddies". Yuki is a cute undercover cop named Mizuho who has a problem of apprehending flashers and sex offenders because the sight of male body hair has her recoiling in fear of her virginity.

Through a particularly stupid event, Erika and Mizuho meet up and it's revealed they're old school chums. From that point on it's the old good girl/immoral girl comedy dodge with Erika weaving poor Mizuho through one silly predicament after another.

The main crust of the story involves Erika stealing a valuable painting belonging to portly mobster and then getting hustled out of its worth by a devious art dealer. In one scene the art dealer insists Erika dress up as a baby and breast feed him. Yes, that's the level of the comedy.

Realizing there is money stashed in the fat mobster's safe, the girls work out a scam whereby the dealer is conned into selling the painting back to the mobster thus getting the women inside the house to loot the mobster's safe.

Button-cute Yuki has six topless scenes and Kei Mizutani has eight - at one point dressing up as a topless leather clad Ilsa to flog the masochistic mobster.

As a tag team, Kei and Yuki use their fighting skill to punch out a disreputable porno director and occasionally disrobe to cotton panties to frolic about in none too serious lesbian encounters. For those that like sexy goof ball comedies, Ass Girls proves to be good sit down fun. Excuse the pun.

RABURII ENJURU 2 (LOVELY ANGEL 2)
1997 64 min Nikkatsu Video
d: Akira Shimizu
c: Tomomi Kuribayashi, Kei Mizutani

This sex comedy fantasy is quite

Good
By
Body
KEI MIZUTANI
LAST NUDE
PHOTOGRAPHS
SHIN YAMAGISHI
SEXY
Kei
MIZUTANI

similar to Mizutani's previous film, IMAGE CLUB WAR; PUSSY OF THE ANGEL. The theme this time deals with a magic Soap Land girl (Soap Land is a type of sex parlor in Japan where men role around with a girl in bubble bath foam before engaging in sex play). In the lead we have Tomomi Kuribayashi as a door-to-door Soap Land girl called the Lovely Angel. After receiving a call, the Angel walks to her client's home dragging a big red suitcase full of bubble bath, an inflatable pool, and other fun water gadgets. The unique thing about the Lovely Angel is that any man who has sex with her instantly acquires wealth. And so befalls fortune upon a young struggling photographer who after learning of the "gift" decides to brush off his live-in office worker girlfriend played by the dressed down Kei Mizutani. Kei finds out about the Lovely Angel, blames her for the break-up, and goes bonkers for revenge.

Taking a cue from The Catwoman, Kei pieces together a black dominitrix outfit, picks up a whip, dawns a cape and becomes the Black Angel. Her mission is to go door-to-door and flog the previous clients of the Lovely Angel. And after a session with the evil Angel, the man mysteriously loses all his wealth.

The rivalry that should have developed between the two Angels never comes close to its potential. And while Mizutani's Black Angel is relatively well sketched and played out, the Lovely Angel is so polite, smiling, and void of dialogue that she has the screen presence of lawn furniture. Only Mizutani - who has toned down her once bulging hips - makes the viewing worthwhile. The S&M sessions are pretty tame, but they have there moments and watching Kei in her shiny leather consume most of them. Not as heated as IMAGE CLUB WAR but it may contain enough Mizutani bits to interest her fans.

KEI MIZUTANI SELECTED FILMOGRAPHY

(NOTE, in many Japanese titles the English meanings must be inferred. The English titles here, therefore, may vary from one English source to another)

???? Kiken na Koukuo (Dangerous Aroma)
1994 Otenki Onei-san (Weather Report Girl)
1995 Imekura Sensou Tenshi no Sumata (Image Club War; Pussy of the Angel)
1995 Insatsu No Toriko (Slave To Dirty Killing)
1995 Sukeban Onna Kyooshi (Bad Girl Teacher)
1995 Shin Dokudami Sou (New Dokudami Apartment)
1995 Nuregotoshi (The Playboy)
1995 Hana no Onna Sumo (Sexy Lady Sumo)
1995 Heisei Harenchi Gakuen (Heisei Dirty Teacher)
1995 Youjo Kei Matiriaru Garu (Bewitching Kei, the Material Girl)
1996 O-Edo Reipu Man (Edo period Rapeman)
1996 Otoko Gui No. 2 (Sex Boy No. 2)
1996 Onna Gai (Gekijooban) (The Female Pet (the movie))
1996 Q Jo No Monogatari (The Story of Ms. Q)
1996 Konya Mo Zekkoucho (Tonight Is Good)
1996 Shiri Garu (Ass Girls)
1996 Tokyo Deka Melon (Big Tokyo Tits)
1997 Shinnin Onna Kyoshi - Yuuwaku No Reotado (New Female Teacher - Leotards of Temptation)
1997 Raburi Enjuru 2 (Lovely Angel 2)
1997 Tokyo Zigoro Toritsukareta Onnatachi (Tokyo Playboy Who Makes the Girls Crazy)
1997 Hijobanken Kedamono (No Mercy Guard Dog)
1998 Ekusutashui Special - Shinnin Onna Kyoshi (Ecstacy Special - New Female Teacher)

TOKYO VIDEO HUNTER
HONG KONG SLEAZE ON JAPANESE TAPE

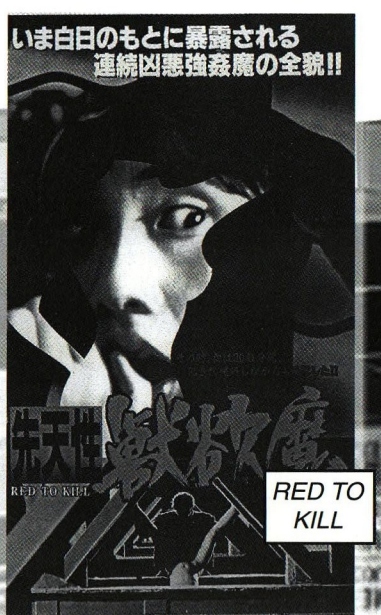
Video hunters rummage through the bargains at a local used video shop in Jimbocho, located in Central Tokyo.

Collecting new and used videos has become every bit in vogue in Tokyo as it is in the West. In the past few years video collectors having been popping out of the wood work in numbers to look for tapes to add to their collection. But finding the title you want at a good price is not easy. Anybody can pick up a used copy of CONGO for $10, but some used videos venture into the hundreds of dollars.

Among the most expensive videotapes are deleted titles (both foreign and Japanese) or Japanese movies that were never released at a sell-through or consumer price. Unfortunately there are no general guidelines for the value of a used video so it's up to the discretion of the individual retailer with regard to how much a title is worth. As a result, it's quite common to find prices varying by as much as $30 from store to store or district to district. And as any collector will tell you, there's nothing worse than shelling out $35 for a tape and then finding the same title in another store for $10. In other cases the prices of some tapes are just too ridiculous to believe. During a recent pilgrimage the Jinbocho district (the used video capital of Tokyo) I was shocked to discover several rare Italian Westerns - only never released in Japan - selling for $800.00 a piece! Other similar rare Westerns were fetching between $150 - $450 dollars a piece. Admittedly those are extremely rare cases. As a general rule, such prices are always going to be found in trendy used-video areas like Jinbocho or Akihabara, while lower prices can be found in smaller shops located away from the downtown core.

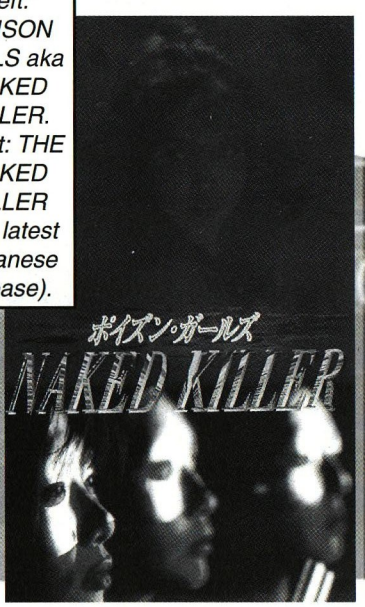
Finding these small, out of the way used video outlets is a matter of getting off at a train or subway station and hunting around the area on foot. It's extremely time consuming but the rewards can be well worth it as it's those smaller, isolated shops that have the real bargains. My best score came in a small out of the way, insignificant porn video shop, three-minutes from Kamata Station. The store was 90% porn but had a small selection of mainstream videos in the front (this is a very common layout for porn video shops -

BUSTROID aka ROBOTRIX



RED TO KILL

Left: POISON GIRLS aka NAKED KILLER. Right: THE NAKED KILLER (the latest Japanese release).



mainstream videos in the front, porn in the back). In this store I picked up Lucio Fulci's Gates Of Hell (Toshiba Video/widescreen 2:35/in English) for a mere 200 Yen (approx. $1.80). A rare find indeed. In Jimbocho, Gates Of Hell on Toshiba Video runs $50 (used) any day of the week.

Another reason for the high price of rare videos in Tokyo stems from a non-existent bootlegging market. (You won't go to a film convention in Tokyo and find dealers selling rare "dubs" like they do in the States). Japan takes video piracy very seriously and rigidly adheres to both its own laws and those pertaining to international copyright. As a result, any bootlegging is primarily done in private between collectors.

While price variance and location to a collector are the most annoying things, censoring of the genital area definitely comes in a close second. Only recently has the censorship issue eased up in Japan to the point where pubic hair can now be shown. But that's little relief to collectors of pre-1999 titles. Then there's the issue of letterboxed and widescreen copies - the major reason why most collectors seek out the Japanese video releases in the first place.

Some films are released in letterboxed in Japan, others widescreen, but the boxes don't always say so. Once I bought a copy of Hundra (the Laurene Landon amazon flick) that denoted a "cinema-size" (widescreen) transfer. But when I got it home I discovered that only the opening credits were widescreen and the rest of the film was pan & scan. But this is a very rare occurrence and in any case you can return the video to the dealer for a refund.

Now that you're up to speed on video collecting in Tokyo, there is this whole other issue of Hong Kong films on video in Japan.

A few years back while on vacation in Tokyo, I neglected to pick up the Japanese release of ROBOTRIX because I already had the movie back in Canada on Hong Kong laserdisc (albeit without subtitles). Besides, I had no idea which version of the film the Japanese had used, the cut Mandarin print or the basically uncut Hong Kong print. I also entertained the thought that the Japanese release might be, as some Hong Kong films in Japan are, the English dubbed version. But I decided to pass on it and save myself $15.00. But 2 months ago, curiosity finally got the better of me.

ROBOTRIX, or BUSTROID as it's called here, only served to prove the adage, always go with your gut. Released on Shochiku Video with Japanese subs, BUSTROID is the cut, pan & scan release. And the pubic censoring is full out. Avoid this dog like the plague.

Compared to BUSTROID, RED TO KILL was at least letterboxed. But again, it had so much pubic censoring (and a few extra cuts) it just wasn't worth the price despite the cool video jacket bearing the hilarious Japanese title, SENTENSEI JUUYOKUMA, which translates as CONGENITAL BRUTE DESIRE OF A DEVIL.

Unfortunately tapes like RED TO KILL and BUSTROID are generally the rule as far as Category III Hong Kong releases go in Japan. This rips because there is a fair number of Hong Kong Cat III films available on Japanese tape. But the lack of English in either dubbed or subtitled forms combined with the censoring, simply outweighs the gamble on whether the Japanese version may be "uncut". And besides, such titles generally cost about 3800 Yen (approx. $35) - a steep price tag for a used tape. Only rarely do you get a surprise like THE NAKED KILLER.

Initially released in Japan in '92 under the title POISON GIRLS (dubbed in Japanese), THE NAKED KILLER was re-issued in January 1999, letterboxed in Cantonese with Japanese subtitles.

This tape is both a dream come true and a collector's nightmare all rolled into one. On the nightmare side, there are brutal cuts in the form of scenes being spliced in half and deleted. Mostly notably is Carrie Ng's lesbian session with her busty young sidekick Svenwara Madoka, that has been entirely removed. In fact, so much has been either trimmed or deleted, that the Japanese release would be almost worthless had it not been for its never-before-seen footage. Among this new footage is an extension to the love making scene between Simon Yam and Chingmy Yau, and a lengthy scene

in which Carrie Ng's character is in a public park talking to her employer about the upcoming assassination of Sister Cindy. Coupled with the two different prints from Hong Kong and Taiwan, that now makes three different versions of this film. And apparently a new composite version is soon to be released in the States.

Generally speaking it is best to avoid all Hong Kong Category III releases in Japan. The pubic censoring combined with a lack of English dubbing or subtitles simply outweighs the possibility that the film might be uncut or have additional footage. Among such titles are ANICENT CHINESE WHOREHOUSE, HUMAN MEAT SAUSAGES, DR LAMB, DAUGHTER OF DARKNESS, and a host of generic sex pics. Maybe one day curiosity will get the better of us, but we doubt it.

One niche of Asian action flicks that is worth hunting down are the Indo-Chinese pics from P.K. Parkit Films. This bastion of camp nostalgia includes such titles as JUNGLE VIRGIN FORCE, PINK FORCE COMMANDO and VIRGINS FROM HELL a Thai female biker pic.

Previously only released on Puerto Rican Video (pan & scan), JUNGLE VIRGIN FORCE on TCC Video (Japan) is presented scope, 2:35 widescreen, in English with Japanese subtitles (in the black). For those that haven't seen it, JUNGLE VIRGIN FORCE is a whacky tropical adventure pic about a group of explorers whose expedition comes to lager heads with a sexy Thai jungle girl and her war against a native tribe whose leader shoots lightning bolts out his fingertips. PINK FORCE COMMANDO (TCC Video) is also scope and in English with Japanese subtitles. And while its prequel GOLDEN QUEEN'S COMMANDO may also be available, we haven't been able to track it down.

Also available on TCC Video are three early 80s films starring Hong Kong action art (Elsa) Yeung Wai San. They are; LIFE OF A NINJA (previously unreleased), The DEADLY SILVER ANGELS (released in the USA recently as SEVEN LADY VENOMS), and CHALLANGE OF THE LADY NINJA. All three of these films are in English and scope at 2:35.

Finding a widescreen English version of CHALLENGE OF THE LADY NINJA means not having to suffer with that ratty old Ocean Shores, pan & scan version or the LP version on Goodtimes Video. It also means you get to see that way-cool oil/karate/wrestling match between sexy Yeung Wai San and that evil Japanese female assassin in glorious widescreen. It is well worth it for the 4800 Yen ($42.00) price tag that it usually goes for in Jinbocho.

Also available scope and in English on the TCC video label is the early 80s Hong Kong film DEADLY DARLING aka HONG KONG LADY AVENGER. In Japan it's called SHIN AKUMA NO EJIKI, which roughly translates as THE NEW DEVIL'S VICTIM.

To Western collectors of H.K. girl action pics DEADLY DARLING, about a rape victim who uses sharpened kitchen utensils to get even at her attackers, was previously available pan & scan from Unicorn Video in the States.

Unfortunately all of these TCC Video titles are deleted and can now only be obtained from used video shops.

Another notable title on Japanese video is WOMEN'S CONCENTRATION CAMP, also known as COMMANDO FURY on Puerto Rican videotape or WOMEN'S PRISON 1991 on Hong Kong laserdisc. In Japan it's called JOSHUU SENSHI (tr: WOMAN PRISONER COMMANDO), and comes scope in English. But for those who can't get their hands on the Japanese copy, the HK laserdisc/video will do nicely, as it's letterboxed with English subtitles.

THE DO'S AND DON'TS OF VIDEO HUNTING

1) Rental video shops will not sell you there rental titles no matter how much you offer them. So don't waste your time by asking, especially in your broken Japanese.

2) Never under estimate the smaller areas in Tokyo. I've found great stuff in tiny used video shops.

3) Frequent these shops, especially the better ones. Stock rotation is ongoing. Just because you don't find something one week doesn't mean it won't find something the next.

4) Don't be an impulse buyer in Jinbocho. Shop around the area and compare prices. There are over 15 used video shops within a half-mile strip. Take your time.

5) If you have the Japanese title for a video that you're looking for, bring it with you to the shop. Most of the clerks in the larger stores are very helpful and will search their stock for you.

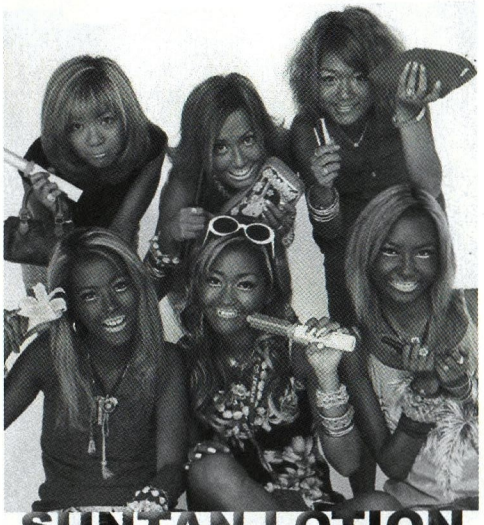
6) DO NOT ask for discounts if you think the price is too high. These guys are clerks, they don't set the prices and they can't change them. In any event, asking for a discount is not a common practice in Japan, and generally perceived as being rude. Tokyo is not Hong Kong.

7) Don't expect a response if you speak in English. If store clerks could speak English they wouldn't be retail slaves earning the Japanese equivalent of $8/hr. However, the owner of Mondo Video in Shinjuku can speak English.

8) Take notes, bring a map, or take pictures. It's easy to forget a good location when you find it. The back streets in Tokyo are narrow and winding and everything looks the same after a while. So don't get burned by forgetting that shop you found. Pick yourself up a map and always jot down important locations. You can also buy a Polaroid camera and snap a photo, making a list on the back with a silver sharpie of what was in the store. Admittedly it sounds awfully anal retentive, but you'll thank me.

9) If you can't describe "widescreen" in Japanese, a simple sketch of a TV with a widescreen picture will usually do. There are a number of terms for this format, including "wido screen" and "cinema sizu" (2:35) and "bista sizu" (1:85).

10) Japan is cash country, so leave those travelers checks at home. And no American money either. An international VISA is OK.



SUNTAN LOTION ENIGMA

The Vanity and Style of the Shibuya girl

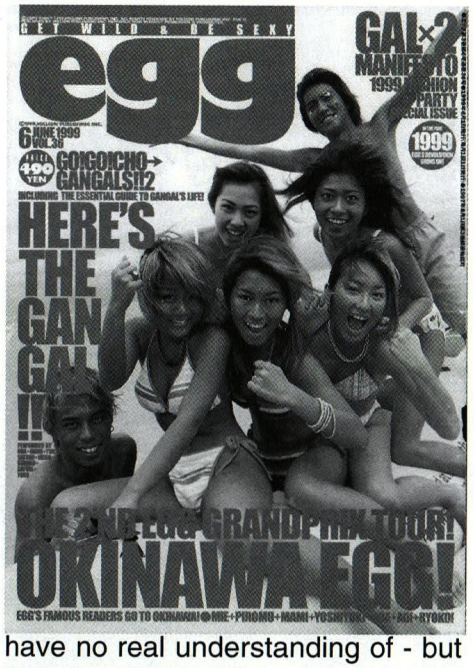
When it comes to understanding American culture, the youth of Japan rarely amounts to more than a collection of curious onlookers brimming with a mindful of superficial notions. This is due to the fact that the Japanese have to synthesize American culture. They have to do this because they rarely, if ever, get a chance to experience it first hand. Unfortunately their means of acquiring this culture is rather second rate. Hollywood movies and popular music are, by and large, the main sources from which the Japanese assume culture. They simply extract whatever information they think best represents current American phenomenon, toss it into a blender and then reassemble it into a convenient package labeled American culture. (Made in Japan, of course.)

The convoluted process is not unlike the ill-fated gene splicing experiment in David Cronenberg's, THE FLY. And we all remember what happened to Jeff Goldbloom? A similar situation has been happening in Tokyo for decades. Every year a new American trend, mutated almost to the point of satire, is introduced. Then, before you know it, you have a whole new population of ill-informed, cartoon-like youth characters immolating a foreign culture they

THE GIRLS OF

BOWLのスタッフたち

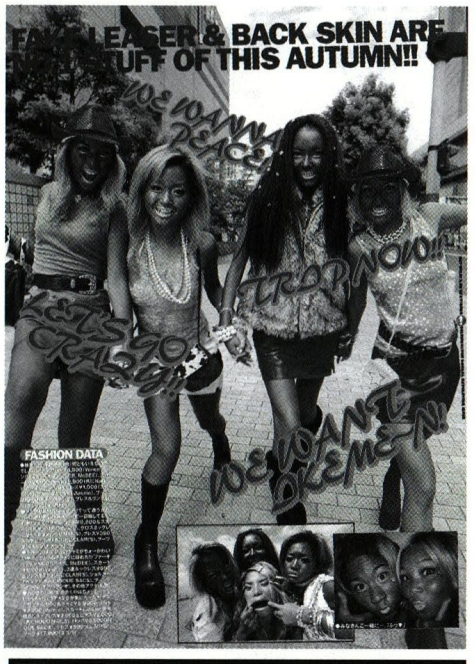
SHIBUYA
RARARAのオススタイル!!



have no real understanding of - but they saw the movie.

This year the two big esthetic trends are the California "tanned skin, bleached hair" look, and the hip-hop/ rap look.

On any given day in Shibuya or Harajuku (two adjoining city neighborhoods in downtown Tokyo) you can feast your eyes on a bounty of tanned skinned high school girls. You can't miss them. They parade about with head full of bleached blonde or streaked hair and their eyes all dolled up in either glittery make-up or splashed on blue eye shadow (think Cleopatra Jones). And when these high school girls aren't checking their make-up in hand mirrors, chatting on their cell phones, or sashaying through trendy shops with bags of fashion, they're on the street "posing" with their friends and look-a-like male consorts. Their uniforms vary, but anything colorful, unusual, and funky will do. For instance, a leopard print cowboy hat, clunky KISS-like nagahide platform boots, and Austin Powers clothing will do quite nicely. Yeah, Baby!



A page from a popular teen trend magazine, EGG. Notice the spelling errors in the headline (Leaser = Leather, Back = Black).

But their obsession with esthetics doesn't stop with just fashion and cellphones. These girls are emphatic about the color of their skin and eyes. They regularly dole out a small fortune to tanning salons just so they can keep their once alabaster skin baked a golden California brown. Another VISA payment goes toward colored contact lenses; light blue is a favorite color

Their need is simple; to stand out from the rest of the Japanese youth and be counted as different.

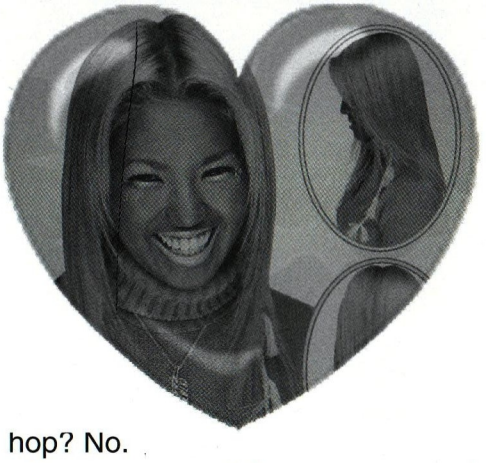
In terms of Japanese trend followers these tanned skinned high school girls (and their equally obsessive male counterparts) are relatively the norm. Within inner city Tokyo this type of youth appears in such numbers they could hardly be called a minority. In Shinjuku and Harajuku for example, they exist as simply another example of the Japanese melting pot. They are cross section of high school life style and a unique breed onto their own; a materialistic group whose obsession with pure vanity and esthetic merit they translate simply as an expression of personal freedom. Ironically, however, their biggest critics are their peers.

Other students view this legion of girls as simply "stupid"; a group of self-involved "posers" whose attention to facial detail and gaudy fashion has reached the point of nauseating. To the more traditional looking youth (who is by no means traditional thinking), these fashion extremists are too far left.

But the tanned skinned group is relatively sane compared to an even stranger crowd; the "hip-hop" or rap imitators.

I don't care how multi-cultural it appears, there is something seriously wrong with the mind set of a Japanese youth who suntans their body until it's literally black and then shreds their hair to shit so they can have an "afro" or matted dreadlocks. This same youth also wears hip-hop/rap clothing, gold accessories, and even begins acting in the same brash manner that is reflected in the music. But have they ever been to America? No.

Do they even have a clue as to the reality of inner city Black youth in America who write and perform hip-



hop? No.

Can any one of them even speak or understand English well enough to comprehend hip-hop lyrics. No.

Do they even know what the capital of Japan was before Tokyo? Doubtful.

In fact, if you ask one of these Japanese youths why they dress like a Afro-American and listen to hip-hop all you get out of them is "it's cool!". And that is the extent of their English language ability.

Now maybe I'm just a cultural tightass, but to me there is nothing more retarded than a Japanese kid trying to be an Afro-American; walking like an afro-American; and "hanging" like one. And then there's the health risks they face with all that intense suntanning and use of heavy makeup application to fill in the blanks.

Unfortunately these trends, as dangerous as they may be, are viewed

as money making opportunities by the culture vultures in the fashion industry. In Japan every possible whim of these surfers girls or hip-hop gurus is catered to. Popular magazines like Egg, Popteen and Happie are the bibles of fashion and "cool" for these two trendy groups. Every month those publications bombard the reader with pages of color and glitz, luring in the reader with layout designs that look more kin to candy wrappers than traditional fashion magazines. There are full-page suntanning studio ads, cosmetic surgery ads, you name it. And to further their strong connection to their audience and perpetuate the trend, Egg, Popteen, and Happie cull their models from the street; real girls and real fashion. There is no, high-dollar, su-

just low dollar, superficial students eager for their 15 minutes of glamour fame. As the saying goes, you sell the "sizzle" not the "steak", and these magazines have got that down to a science.

Beyond the newsstands there is still nothing the vain youth can't buy or change, and that includes the face. But for girls who can't afford that expensive eye lid lift operation, a small strip of plastic with glue on both sides to pin her eyelid up under her brow, will do. The vanity and insecurity of the inner city Japanese youth runs that thick among some.

The question is whether these are just mindless teen trends or a serious social leak in the cultural balloon? Consider this, Hong Kong has had every bit the opportunity that Japan has had to embrace Western culture; it hasn't. You won't go to Hong Kong and see Chinese girls trying to pass themselves off as Black.

Whereas in America where most homegrown culture is low grade or with moderate historical value at best, culture swapping and identity crisis has long become an acceptable illness to remedy any which way you can. But this is Japan, a country with a history and culture that is recognized around the world for its unique charm, character, mystic and charisma. A culture that has absolutely no need for the likes of such trash as Snoop Doggy Dog or Suntan Barbie. And while there is absolutely no denying there is kind of fast food, sexual attractiveness to these tanned skinned dolls one simple fact remains, the youth of Japan needs to come to grips with a better appreciation of their own culture. The only contribution that trends like hip-hop and the Barbie-girl look service is to create a collection of sexy buffoons for tourist cameras and ridiculous chapters in travel guides that try to pass off the misguided diversity of Japanese youth as cultural awareness. It is anything but.

NEXT ISSUE: BLONDE AMBITION - The Wild and Wicked World of the Ko-Gyaru!

Right: The very latest in tanning technology - as shown here in this ad - can turn any fair skinned Japanese, Black.

LOVE DOLL KING OF UENO

Looking for a Japanese love partner made of rubber? Then look no further than Hideo Tsuchiya's office in Ueno in the heart of Tokyo.

Originally just a mail order business, Hideo decided to turn his office into a showroom 3-years ago so that his customers could have a "hands on" look at the merchandise before they buy.

More than just a typical love doll, claims Hideo, his dolls have interchangeable heads and, if desired, a special moulded head can be made to order.

KIMONOS BOW TO SCHOOL UNIFORMS AS THE NEW TRADITION OF FEMALE DRESS IN JAPAN

If there was a top ten list of Japanese culture identities the "sailor style" schoolgirl uniform would be right up there with the kimono and sushi. In fact, you can't travel anywhere in Japan without being bombarded with the image of the school girl uniform. Whether it's school girls strolling in public or the latest ad campaign for some new teen culture gadget or fashion trend. The "sailor style" uniform has been, and continues to be, an integral weave in Japan's social fabric and has all but eclipsed the kimono as the nation's new fashion totem for teen girls. But as deeply rooted in the culture as it may be, it might surprise you to know that the "sailor style" uniform isn't a Japanese creation at all. It's British.

The history of fashion shows that the navy-inspired school girl uniform originated from 19th century British Royal Navy uniforms. It is said that Peter Thompson, a tailor with close connections to the British Royal Navy, was the first to market (worldwide) the sailor-style uniform for girls.

In Japan, the sailor-style uniform was introduced after World War 1 and gained popularity in urban areas. Following World War II, the design spread nationwide and soon became the adopted uniform.

But this wasn't a fashion phenomenon specific to Japan. At the turn of the century, schoolgirls throughout America and Europe were wearing the Thompson designed uniform. But it was a short lived trend. By the 1920s the uniform had fallen from popularity in these global areas. Only in Japan has the tradition transcended time and trend. On any given day a stroll through Tokyo is literally a fashion show of school uniforms of all varieties. From subways to schoolyards, from Shibuya to shopping malls, one cannot help but to see girls wearing the standard blue uniform which, in itself, has gone through a slight accessories change over the years.

During the late 70s and into the mid 80s, some girls sought rebellion against the educational system and its strict rule that forbid a girl's skirt to be hemed any higher than knee-level. So rather than incite the wrath of their elders by defiantly shorten their skirts, the rebel girls would drop the length of their skirts down to the mid-point of their shins. By doing so they could spit in the face of tradition while keeping the purveyors of decency off their back. Afterall, what case would staunch conservatives have in complaining that a girl's skirt concealled too much of her legs. And

Weekly newsstand manga books JUMP and YOUNG entice buyers with their flash high gloss covers.

Right: Four of the most popular cheesecake mags catering to lovers of school girls: BEPPIN SCHOOL, CREAM, CREPU, WAFFLE.

so the low cut skirt became the symbolic dress for the rebel or delinquent girl of the time.

Television also played a vital role in boosting the fashion trend of the long skirt by featuring it in such popular TV shows as Bee Bop High School and Sukeban Deka. Both shows, especially Sukeban Deka, were about delinquent girls especially.

Today the rigid dress code standards of the 70s no longer infect most Japanese schools, accept of course private girls schools where the knee-length uniform remains in the institution's ethics playbook. Elsewhere, however, girls are generally free to choose the skirt length of their choice, though it has become an increasing trend among many city girls for the hem line to get short and shorter. But these days that has less to do with bucking tradition and more to do with winning the esthetics sweepstakes. It is no secret that Tokyo girls are highly competitive with each other in the fashion and girl glamor department. But even this lat-

Movie ad for MISA THE DARK ANGEL.

est trend in school uniforms is not without its pitfalls.

The stairwells in train stations, subways, and downtown shops tend be be quite steep. As a result, it's not uncommon to catch a glimpse of a girl's underwear as she ascends or even decends the stairs in her tiny skirt. This is a problem that most girls are all too aware of and as such they have made a practice of covering up as they climb. This is generally done by slinging a handbag around so it hangs down over the back of their skirt, or in front if they are coming down. If they don't have a hand bag, girls will simply reach back and with their hand, hold the back of their skirt tight to their legs.

Another new trend in uniforms is for the disgarding of traditional tight white socks in favor of big fluffy baggy white ones which, according to Japanese fashion experts, the girls do this to make their legs seem slimmer. And like most things in Japan, all these modes of uniform fashion are primarily big city based trends and rarely extend into to suburbia and rural areas. But regardless of area, the school girl uniform phenomenon reaches far further than just the classroom when it comes to its use in advertising.

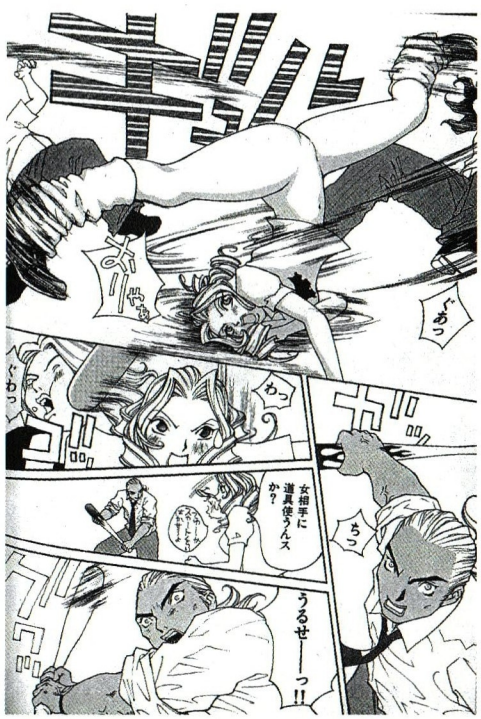
The sailor style uniform has become an staple item for the advertising of the latest trends in teen culture. Uniformed models can be seen daily in print and TV ad material pushing soft drinks, cel phones, and the latest Sony Playstation games. Manga as well has long sinced embraced the uniform while anime (specifically Sailor Moon) as re-introduced the uniform to the West. Weekly

Adult anime role playing games on CD-ROM.

newstand manga books like JUMP and YOUNG frequently feature young models in uniform on their cover and then full color layouts on the inside. But there exists an even more prevalent branch to uniform's ever growing history.

In Japan, the image of a young girl in a school uniform is a powerful sexual totem, second to none. There's nary a facet of sex culture in Japan that doesn't rely on the uniform as a selling tool to lure men to a

One of countless manga novels featuring aggressive aerobic schoolgirls. (Notice the trendy baggy socks).



specific product or service. From erotic layouts in men's magazine to prostitution advertisements, the school girl uniform has become the symbol of a girl's sexual innocence or, in some cases, her rebellious nature. This is, by and large, due to the fact that pornography in Japan primarily utilizes girls under the age of 21. Unlike in America where you have the sterotypical "porn star", in Japan a girl's porn career is on the slide at 25.

Surprisingly, however, the use of the uniform in the adult market has not put a dent in its popularity and usage. One would think (at least by Western standards), that if something such as an article of clothing associated with a young girl became a sexual totem for men that young girls (or more specifically their parents) would quickly disband with its wearing in fear of perpetuating a male inspired myth of sexuality. Such is not the case in Japan, where young girls age 13 to 18 years of age continue to dawn the uniform in great numbers despite brushing daily with its alter ego in the sex trade. But like many things in Japan, such staggering parallels in culture can and do manage to exist side by side. It's truly a phenomenon unique to this country.

Above: A standard adult magazine ad that uses the schoolgirl image to lure businessmen into sex parlors.

Below: The schoolgirl image is frequently used on square inch color ads like these. Taped to the inside of phone booths, they offer home delivery sex service!

TOKYO STEREOTYPES TRUE OR FALSE

1 All Japanese students are well-behaved and studious in their studies.

FALSE

This is a sterotype that needs to be quickly removed from the books. Anyone who has ever taught in a Japanese high school for more than a day will tell that many students are rude, uninterested, and show little or no respect to the instructor.

Horror stories range for students using their cell phones during a lesson to instructors having to call in a Japanese teacher just to calm the students. Even native Japanese teachers agree. Recent surveys published in The Japan Times site the opinions of native Japanese instructors who feel there has become a noticeable breakdown recently in the attitudes of the students.

2 Men read porn magazines on the trains.

FALSE

This is an absurd notion. Some may read the occasional dirty manga, but porn? Nonsense.

3 It's easy for foreign men to score with Japanese girls.

TRUE

Absolutely 100% true. No words can describe how easy it is to get laid in Japan. Ask any English teacher about this subject and you're bound to get hours of stories. In fact, many of the tales will be about how "psycho" the girls are here. We're talking girls who'll confess their love to you after a single fuck!

4 All Japanese girls swoon for foreign men.

FALSE

While there exists a large percentage who do seek company with foreigners, there is an equal balance of those who have absolutely no interest in non-Japanese men.

5 Japanese men love foreign girls

FALSE

As a sexual novelty perhaps, but it rarely extends beyond that. Japanese men love their own women (or girls as it would be) and that is all there is to it. Japanese men have about as much interest in having a foreign woman as a life partners as foreign women have in them; nil.

THE SMUT PEDDLER YOUR GUIDE TO TOKYO FETISH PUBLICATIONS

In this issue we take a look at soft-cover, digest-sized publication called Mistress. Currently up to number 33, this is Tokyo's foremost female domination publication.

Each issue of Mistress is approximately 162 pages, half of which are full-page color plates on semi-gloss paper stock showing beautifully photographed images of humbled men being beaten and dominated by strong Japanese women and girls.

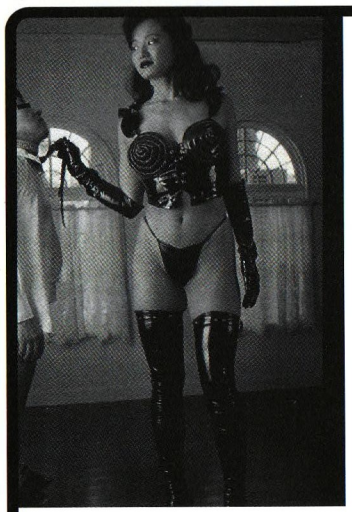
Generally each book has about 8 pictorials featuring a different model in each. While nudity is occasionally shown, the main focus of Mistress tends to be what the women are doing to the men, and not how little they are wearing while they do it. Equally important are the clothes (or lack of them) that the models wear. Panties are a must, but everything from dominitrix attire to school girl outfits are used to cover a wide range domination fantasies.

The fetishes are equally diverse. The most frequently used fetishes are face-sitting, panty worship, foot worship, wrestling and fighting maneuvers such as high kicks, judo flips and airplane spins, and body posing wherein the victorious woman stands triumphant over the collapsed body of their male foe.

On a harder note, scat and urination are also sprinkled into some layouts, primarily urination however. Occasionally you'll even get vomit eating.

The rest of the book (some 80 pages) is primarily stories and informative pieces in Japanese text, but there are sprinklings of manga, drawings, and tough girl photos from other sources.

Collectors of "tough girl" material will have little problem in desiring issue after issue of Mistress as the editors know exactly what their readers want and how to photograph it.



MISTRESS #16

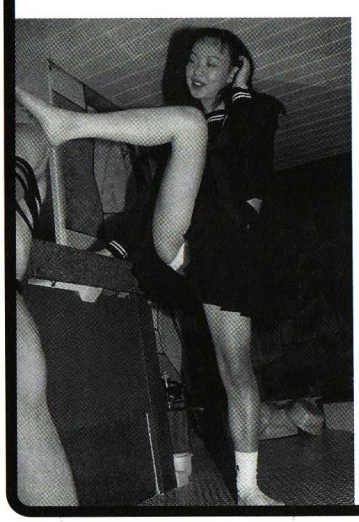
162 digest sized pages 2000Yen Subject: Female Domination

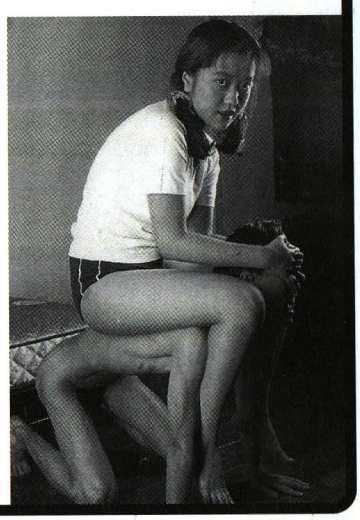
Featured Fetishes:

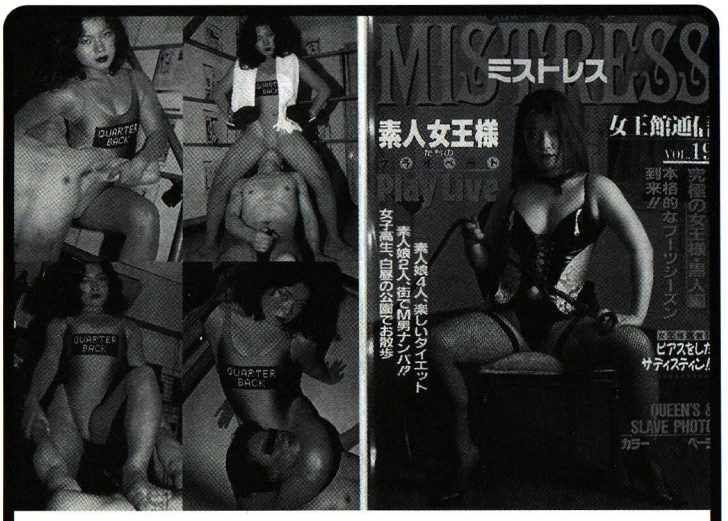
Body sitting. Collaring. Face sitting. Foot worship. Foot sucking. Hot wax on the genitals. Panty worship. Light scat. Spanking. Spit eating. Wrestling.

A great issue for lovers of women who beat men with wrestling holds and general tough chick dominance. In particular, there are two full-color pictorials that feature men being tossed, flipped, and pinned by their respective female opponents in domestic environments. Dominitrix style attire - high boots, whips, leather panties and gloves - is worn and utilized by two models in separate pictorials that show these beautiful young Japanese women sitting or standing on their slave, and forcing him into subservient positions while collared. There are eight separate pictorials that span 80 pages. There's also16 pages of manga and a 4 page full-color pictorial on a mistress named Mayumi - for those that wish a direct contact.

We were particularly attracted to the 12-page pictorial featuring a bare foot young lass in school gym wear dominating her helpless male with bare foot standing and face sitting poses. Another school girl (in the traditional uniform), forces her slave to smell and taste her bare feet. She spits on him, sits on him, stands on him, and pulls on his tiny prick.







MISTRESS #19

162 pages 2000 Yen Subject: Female Domination
Featured Fetishes:
Bondage. Boot licking. Cock pulling. Crotch kicking. Face sitting. Foot sucking. Foot worship. Girl gang beatings. Hot wax on the genitals. Leg scissors. Panty worship. Pindowns. Spit eating. Strap-on dildo rape. Victory posing. Wrestling.

A really good diversified offering of gorgeous Japanese models in domination pictorials. The women are shown wearing everything from school girl outfits and aerobic wear, to office lady attire and standard issue leather and plastic. There are eight full-color pictorials on crisp glossy paper that span 80 pages. There's also a16-page manga featuring transsexual domination, and as usual, there are muscle girl photo tid bits and drawings scattered throughout.

One of our favorite pictorials has a pair of school girls kicking the shit of some guy in a school hallway and sitting on his face. In another, an over confident male in a gym is given a wrestling/domination lesson by a troupe of girls in aerobic wear. There's even a wrestling school teacher (who looks like a Japanese Lynda Carter), who beats down her male opponent with kicks, chokes, and headlocks, and then forces the wimp to kiss her feet and ass before snuffing him with a face sit.

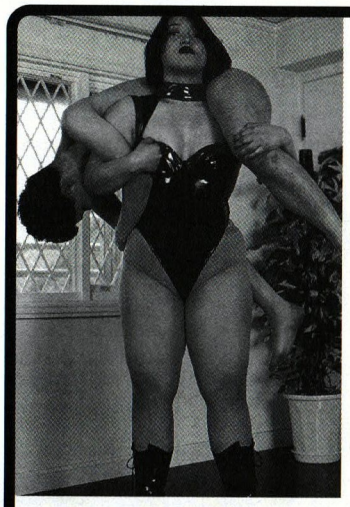
MISTRESS # 20

162 pages 2000 Yen Subject: Female domination
Featured Fetishes:
Body sitting. Bondage. Collaring. Crotch kicking. Drowning. Face sitting. Flogging. Foot worship. Foot sucking. Girl gang beatings. Hot wax on the genitals. Urination. Wrestling holds.

This issue of Mistress features one of the best layouts the series has published thus far. It has the Japanese model from Mistress #19 (the Asian Lynda Carter look-a-like) who's all in black, wearing knee high spiked boots, gloves, bra and G-string. In a sizzling 12-page color pictorial she uses chokes, crotch kicks, headlocks, and pindowns on this naked (all be it pubic censored) nude male who she final lifts onto her shoulders and airplane spins before sitting on his face and snuffing him (see photos).

In another pictorial, a puny male is whipped and beaten by his gorgeous assailant in stockings and S&M attire. He's then waxed down and bound up before being bent over and used as a sitting post for his female conqueror.

We also get a dominating school girl and a particularly nasty wench who turns one guy's ass and genitals into receptacles for hot wax and her gloved fist. Ouch!



MISTRESS #23

162 pages 2000 Yen Subject: Female Domination

Featured Fetishes:

Cock pulling. Collaring. Face sitting. Foot sucking. Spit eating. Strap-on dildo training. Urination. Vomit eating. Wrestling holds

For those that wish to see a wrestler-sized Japanese woman disassemble her male for with a series of wrestling holds before pinning him and pissing on him in contempt, one pictorial in particular will be a stand out feature. But for those that lean more toward the powerful school girl type, there's an 8 page pictorial of a young girl in tennis attire who uses her bare feet and ass to snuff out her naked male victim in a kitchen setting. The book's big gross-out pictorial features a mistress who vomits into her victims mouth before performing scat and urination on the helpless wimp.

As with all issues of Mistress there are a variety of attractive Japanese models in the form of a wrestler, a dominitrix, school girls, an office girl (who turns the tables on her dentist), and a gorgeous amazon in a summer dress.

Police act on video of nude ice skating

Yomiuri Shimbun

The Metropolitan Police Department sent on Wednesday documents pertaining to six people allegedly involved in producing a pornographic video that featured two women skating in the nude at an open-air skating rink, police said.

Police are treating it as a case of possible public obscenity because the skating rink, which was rented for the shoot, is located next to a road and people in neighboring houses could see the action taking place.

Those involved were a 33-year-old president of an adult video production company and two people related to the company, a video director and the two performers, a 19-year-old female college student and a 19-year-old adult movie actress, police said.

They said the women were asked to perform jumps and spins at the skating rink in Hitachi, Ibaraki Prefecture, on Feb. 26.

Some photos of the video shoot were published in several weekly magazines.

The video production company, Soft on Demand based in Nakano Ward, Tokyo, had planned to sell the video under the title "Naked Figure Skating" but has since decided to not market the video, police said.

Advertising copy for it promised, "A leading figure skater makes a triple spin naked!"

4 girls in custody for beating

Asahi Shimbun

Four junior high school students were taken into custody after a classmate was beaten senseless and hospitalized, officials of the Metropolitan Police Department said Friday.

They said the third-year student at a municipal junior high school in Tokyo's Katsushika Ward was being treated for severe contusions.

Police said that on Thursday the four girls took the 15-year-old classmate to one of their homes, where they punched and kicked her.

Other students saw the girl being led away and alerted her mother and a teacher.

They tried in van to convince the girls to release their classmate, police said.

The mother then called police. Officers arrived on scene about 7 p.m, when the battered student was released.

Students left school around noon on Thursday after their final exams, officials said. The girl was grabbed as she made her way home.

Officials said the four girls rarely attended school.

"There was nothing we could do," the school principal said. "They were constantly hostile, and just would not communicate with us."

NATIONAL NEWS BRIEFS

Teen girls held in phone club assault

Two teenage girls have been arrested on suspicion of assaulting and robbing a 35-year-old corporate worker after meeting him through a telephone dating club in Machida, western Tokyo, police said Tuesday.

An 18-year-old unemployed girl and a 17-year-old high school student called the telephone dating club at around 1:45 a.m. Thursday and told the man they were willing to sell sexual services, police said.

The two girls and four other teenage girls met the man, a customer of the club, on a street near the club and began kicking and punching him in the face, they said.

They robbed him of ¥20,000 and a cellular phone, police said. The victim, whose name is being withheld, suffered minor injuries to his face.

The man contacted police immediately after the incident, and the two girls were taken into custody. Police are looking for the other four.

The two girls reportedly told police they wanted money "to entertain themselves."

JAPANESE VIDEO MARKETPLACE

AMAZONESS IN WHITE
1995 75 min Gaga Video (letterboxed)
dir: Mitsunori Hattori
cast: Yuko Fujimori, Nodoka Kawai, Asami Katsuragi

There's something horrible going on Tokyo. An evil health official with sights on becoming the nation's health minister is buying up hospitals and conducting unethical experiments with an unstable steroid that turns patients in to melt down zombies.

The experimental steroid is the life's work of a recently deceased doctor whose wife has stolen part of the formula and is now working alongside the corrupt official to perfect it. But the pair simply cannot work out the kinks and desperately need the complete formula.

Enter the woman's daughter Seiko (Yuko Fujimori), a benevolent doctor with a ethical practice she's unwilling to surrender to the unethical medical magnet. In her service, Seiko has three nurses deft at karate and an accountant who's in love with her.

But more importantly, Seiko has possession her father's complete formula in the form of tattoo. This makes her a prime target for her evil mother.

Our story takes root with Seiko trying to keep her failing clinic a float. To do this she and her kung fu nurses take down a drug exchange, pocket the loot, and as a social service, force the young addicts into her clinic's ditox program

At this point Jun, one of Seiko's nurses, and her doctor boyfriend uncover the plot of the diabolical health official. But before they can expose him, the pair are captured. For his part the boyfriend is force fed steroids until a dozen bladders start popping out all over his face and his head explodes in a fury of gooey red. Nurse Jun is then hypnotized and sent back to Seiko with the mission of finding the formula and returning it. Jun finds a formula - inside Seiko's necklace - but it's the wrong one.

With no tricks left in his bag, the health official decides to turn things ugly, shipping a bag of zombie guts and body parts to Seiko's clinic. The delivery comes with the warning that more innocent people will die less she cough up the formula. But this only further enrages the already enraged amazoness who promptly strips away her doctor's smock to reveal a silver crime-fighting mini dress and ass kickin' knee high boots.

Teaming with her nurses, Seiko uses karate, aerobic high kicks, and wrestling moves to take down the syndicate.

Even sans subtitles, AMAZONESS IN WHITE is an fun filled piece of chick action cheezecake with seven well-choreographed fight scenes and a little gore thrown in for shits & giggles. And unlike others of its tribe, AMAZONESS doesn't wait until the final sequence to unleash the goods. Action clips are wisely sprinkled throughout the plot to keep the viewer's attention. There's even the occasional poke at Japanese fetishism, that comes in the form of Seiko's accountant. This guy is so obsessed with Seiko, he has one of the nurses steal a pair of her used pantyhose just so he can sniff them. Recommended.

BATORU GARU (BATTLE GIRL - TOKYO CRISIS WARS)
1992 73m New Paradise Video (Daiei Video)
dir: (Gaira) Kazuo Kamizu
cast: Cutey Suzuki, Kera, Heiko Hayase

Remember those old Empire Films like Creepozoids?

Did you like them?

If the answer is, yes, then Battle Girl (Tokyo Crisis Wars) is for you.

After a comet splashes down into Tokyo Bay contaminating the city with radiation, the district becomes a battle zone free-for-all. Gangs of rampaging zombies run amok and a left-wing military faction seizes a government facility in an attempt to seize power from the ruling party.

Enter former pro-ladies wrestler Cutey Suzuki, on-board as Keiko the daughter of a government securities official.

As dad puts it in a pre-recorded video feed, it's up to Keiko to downsize the zombie population and to serve rapid-fire justice to the upstart military party. But it won't be easy as the evil left-wing General has enlisted the aid of four hulking

lady wrestlers to counter Battle Girl Keiko. So to ensure his daughter has a fighting chance, dad suits her up in body armor, infra-red glasses, and a really big gun.

To Battle Girl's credit the story is so damn simple that the viewer doesn't need to understand the Japanese language to piece everything together. Shot on video and bumped to the film-look stage, Battle Girl is decidedly cheap though makes good attempts to hide its budget with frequent action clips, gore, pyro, and gangs of zombies with make-up effects that clearly show intention to better than expected horror elements.

The video jacket touted the film as having 3-D Simulation Battle Action, what ever that is; or was intended to mean.

BUGS
1996 85m Maxam Video (Itbx)
dir: Yoshinari Nishikiori
cast: Kaori Takahashi, Ryo Kinomoto, Hisahiro Ogura, Hidehiko Ishizuka

First director Yoshinari lifts ideas from Ghostbusters for High School Ghostbusters, now he's remaking JAWS.

First the good news. The production value is good. The shot-on-video format has been nicely treated with the "film look" process, and then letterboxed. The result is a very satisfying visual image that is equally pleasing to look at from a camera work/art direction standpoint. But the story is a major bore.

Recently defrocked actress Kaori Takahashi (whose cinematic star was on the rise until her involvement with a married man got public attention), is a TV journalist whose story on the political corruption of a beach community gets an added dramatic element with the emergence of killer sea roaches.

Apparently the town's mayor (portly comedian Ishizuka), wants to promote a marine festival to justify his money making housing expansion project - and killer sea roaches be damned. But Kaori's persistence uncovers the cover-up.

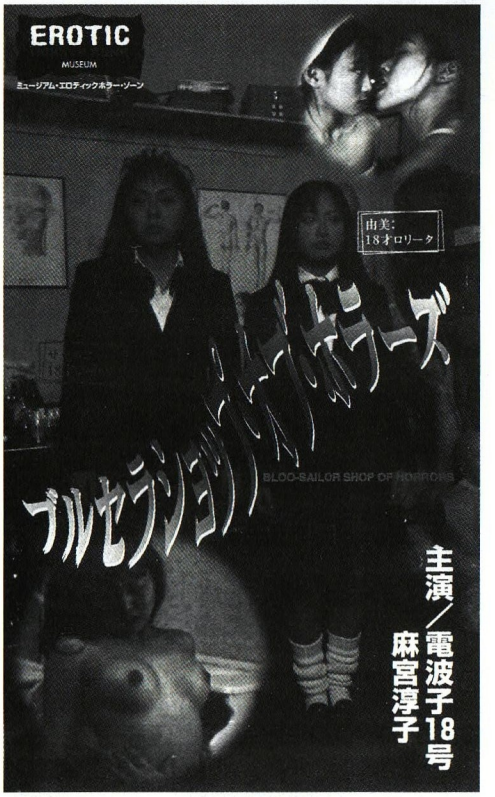
Too bad Kaori's character wasn't a better journalist. If she were then maybe we wouldn't have had to wait until the 70 minute mark for some serious roach action. And when the creepy crawlies do arrive, they (and their oversized queen roach), are all too quickly stomped with work boots or minced into roach paste with an outboard motor. And you thought American B-cheapies like Mosquito and Ticks were bad. Pass the RAID.

BURU SERA SHOPU OBU HARAZU (BLUE SAILOR SHOP OF HORRORS)
1996 67m Museum Video (Itbx)
dir: Takeshi Miazaka
cast: Denpanko Juhachi-go, Junko Asamia, Koyuki Tsuakoshi

The "Blue Sailor" refers to a popular form of school girl outfit. But its use here is to imply a store that sells girls used clothing, namely panties. So the title is basically saying, "Used Panty Shop of Horrors".

Three school girls - two of which date older men to supplement their shopping quests - fall upon the idea of selling their used panties. While cruising Shibuya they're handed a flyer by a strange woman. The flyer is an advert for one such shop. But it's a mysterious shop that no one can seem to find. But there are rumors as to how a girl can locate it. The first rumor leads the girls into an underground garage where they are to write their names and telephone numbers on a designated wall. The other is to wait after 10pm in a dark alley where a man on a bicycle will appear to give them further information. But that trek only leads to confrontation with a cycling policeman, who tells the girls not to be foolish in believing such ridiculous schemes.

The following day, Sayaka gets a letter from a strange man inviting her business. She tells her friend Yumi who is also interested so the girls meet with the stal-



wart, suave gentleman at his office. But during the interview the man requests the girls disrobe. This strikes Yumi as odd and suddenly she gets a frightening premonition that forces her to reconsider the whole scheme. Sayaka, on the otherhand, bites. And that night when Sayaka returns to the office, she's coerced into performing a soft masturbation act on video, during which she's drugged. When she doesn't return home, Yumi decides to storm the studio where she discovers the man dolled up as a woman and a business that deals in girl's body parts - an ear goes for almost $500. Managing to stun the drag freak with his own stun-drugs, Yumi rescues Sayaka and together they make a quick exit.

But their freedom run is interrupted by the policeman from two nights ago. Suddenly everything comes into stark focus. When the girls encountered the cop that evening it wasn't by chance, rather on purpose as he was (more or less) window shopping. Fortunately for Yumi and Sayaka their friend appears and uses her psychic powers to force the cop from the scene.

This is mildly entertaining but could have benefited greatly from some footage shot inside an authentic panty shop - and there's more than enough locales to choose from. Instead, the panty shop idea is merely a ploy by the killers to lure unsuspecting girls into a secret video/ slaughter house.

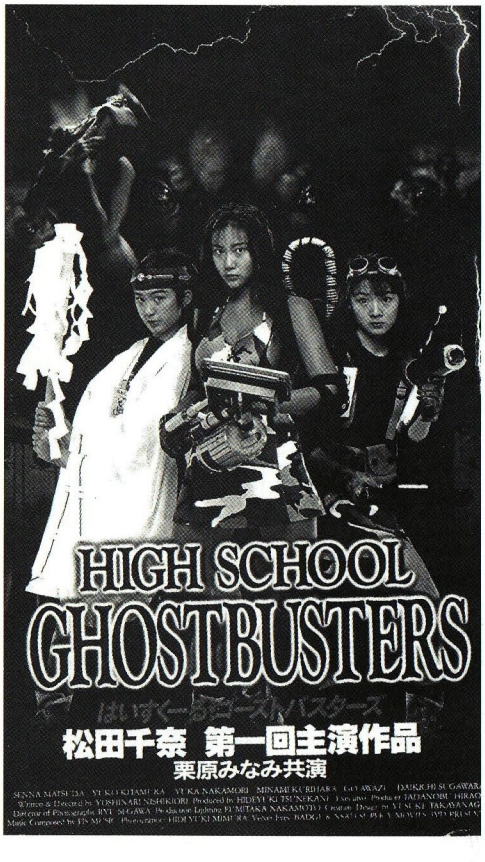
Like numerous sex/psycho films in Ja-

pan, Blue Sailor Shop Of Horrors twists and contorts assorted myths and realities of Japanese culture to the point where cinematic absurdity obscures the difference between them. On one hand these such films perpetuate the myth that a good portion of sex perverts are either homosexual or drag queens. While on the otherhand, the film does a reasonably responsible job of showing to what extent some girls will go just for money. There are truths and facts on both sides. But the exaggeration of these issues makes it difficult to extract and take seriously any reality from ridiculousness. So agreeably, we've got a brainless sex tale. But Blue Sailor does, at least on one level, bear stark witness to some very real realities that exists in Tokyo today. Worth a look.

HIGH SCHOOL GHOSTBUSTERS
1995 76m Japan Video Distribution (Full Frame)
dir: Yoshinari Nishikiori
cast: Senna Matsude, Yuko Kitamura, Yuka Nakamori

Emi, Maiyu, and Kioko, along with a few teachers and a handful of student extras, seem to be the only ones attending this school. Can you say, "budget retraints"?

After conducting a hooky ritual on school grounds, Emi unknowingly unleashes an evil spirit from its woodland shrine. Soon there are these phony phallic rubber worms (that spit white fluid), running up girls skirts, possessing them with sex drives.



Oh sure, it "sounds" good. Read on.

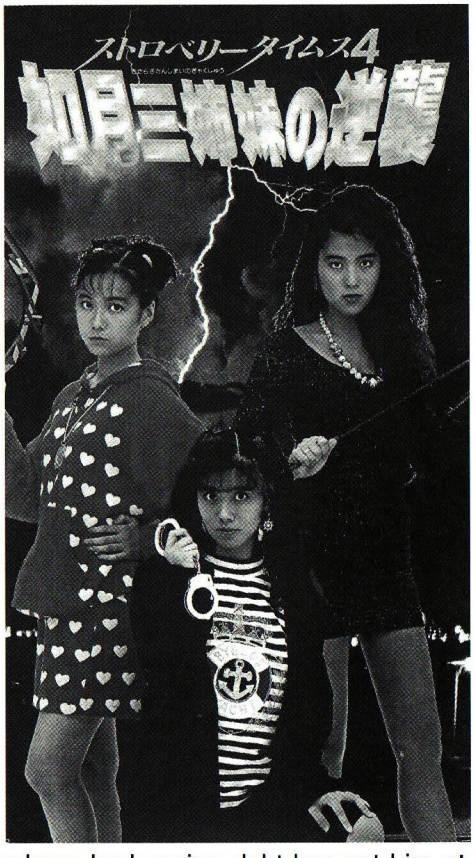
Emi then discovers she has the power to repel the slithering beasts with a magic chant. Joined by friends Maiyu and Kioko, Emi suits up in goofy ghostbusting garb (vacuum cleaner guns, road hockey knee pads, etc.), to battle the invaders, along with members from the teacher's union who've been possessed by the phallic beasts. In the end the crusading threesome battle the Queen beast (a tentacled insect reptilian of sorts), on the school roof top. Fortunately for our novice busters, this thing doesn't put up too much of a fight and the girls snuff it with a ceremonial spike.

The big problem here is that everything from the sex to the violence, is so watered down you could show this to a grade school class. And no need to worry about all those phallic references as the kids will be too busy laughing at the cheap rubber worms.

For those with a die hard interest in girl monster hunters, High School Ghostbusters may hold some interest value (there is two topless shots, by the way). But all others will likely give it a C grade. By the director of BUGS (see review on previous page).

KISARAGI SANSHIMAI NO GYAKUSHU (THREE KISARAGI SISTERS REVENGE)
1990 87m C.Moon Video
dir: Toshihiro Ito
cast: Naoko Iijima, Risa Tachibana, Junko Sakai

Three masked bandits of considerable stature are bolting through the halls of posh company building with sacks of loot in tow. Suddenly a small girl in a cowgirl outfit moves to block their path, and with a toss of her hat drops one of the surprised bandits. The other three turn and flee the other way. One floor down they meet a girl in tights and brandishing a whip that she uses to bring down the second crook. Flummoxed by the predicament, the final thief high tails it in the opposite direction only to run head long into another bubbly young teen who beats him to a pulp in a karate match. The three girls are security agents for their father's failing company, and no sooner do they complete their mission do they receive a phone call from dad



whose bad casino debt has got him at gun point. It's now up to the three sisters to raise the money needed to free dad.

The girls then receive a call from a whacky DJ who says there's a sizable reward out for the capture of a half Chinese/Japanese boy doctor genius. But no sooner do the girls locate the boy is he stolen from their possession by a rival bounty hunter and his judo boy sidekick. The girls steal him back and lose him again shortly after. This schtick goes back and forth until more pressing developments enter the story, namely the emergence of the evil syndicate leader who wants the boy doctor to kill his ailing crime boss.

In the finale it's the bounty hunter and his little karate kid who battle the bad guys while the Kisaragi sisters shield the young doctor from harm. All the zeal of the film's opening sequence has been long abandoned by this point. This fluffy stuff makes TV's Sukeban Deka (Delinquent Girl Cops), look deep.

WANI BUUNSHO - SUPA GUN RADY (tr: METROPOLITAN POLICE BRANCH - SUPER GUN LADY)
1979 96m Nikkatsu Video (widescreen)
dir: Nakao Sone
cast: Emi Yokoyama, Kaoru Jambo, Mori Kishida

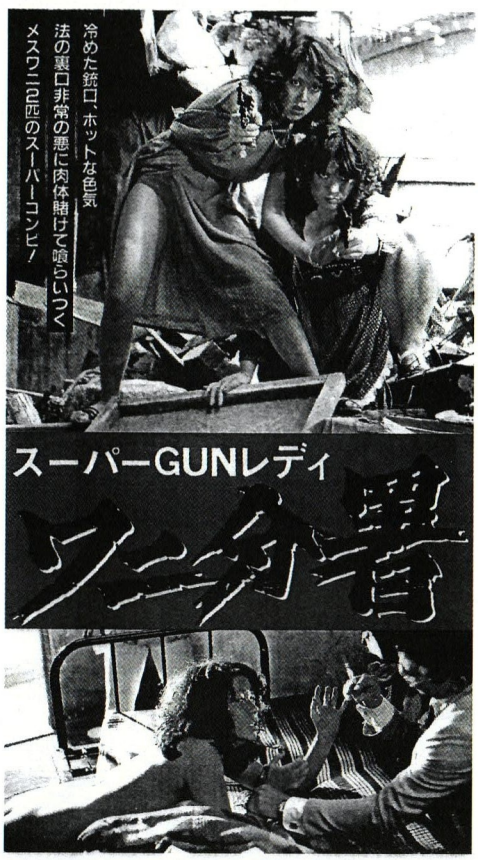
This history of this female cop series

dates back to the mid-seventies and a daily newspaper manga strip titled, Wani Buunsho (Police Branch). The popularity of the strip then spawned this 1979 theatrical film, followed by a five-volume manga book series and currently the direct video series on Maxam Video.

Unlike the updated series - the credo for which is shimmering lipstick, luscious legs and aerobic posturing before narrative substance - this inaugural film lands closer to the original manga in which an aerobicised ass was not a prerequisite for getting on the force.

Mika and Rin are a pair of special police agents assigned to keep a close watch on a gang of ultra right-wing nationals with a foot inside the military door.

Following the murder of their elderly contact (who gets thrown from a high rise), Mika and Rin stir up new evidence that points to deeper government involvement. This leads to the murder of yet another informant, though this time Mika and Rin chase the killers down (on foot), managing to retrieve one of them at gun point on a busy subway in Shinjuku. To extract information from the hoodlum, portly, rough voiced Rin - think pro-wrestler here - beats on the punk in the backseat of her car. When he refuses to cooperate she stuffs her big thumbs into his mouth and - grab your barf bags, fellas - dislocates his lower jaw with her bare hands. It's a pretty grim torture tactic and it leaves this helpless male flailing about in the back seat unable to close his jaw. His partner then arrives, realizes the situation, and guns his friend down.



At this point we discover a corrupt military affairs officer and a high-ranking government official are spearheading a plot to eliminate the two policewomen. Apprehending Mika, a band of hired thugs take her to a secret locale where she's severely doped up, urinated on, and raped (it's a Nikkatsu movie don't forget).

Mika is then driven to a garbage landfill site and used for target practice until partner Rin makes a drive-by rescue to save the naked Mika (who is now covered in garbage and buzzing flies) from an indecent burial.

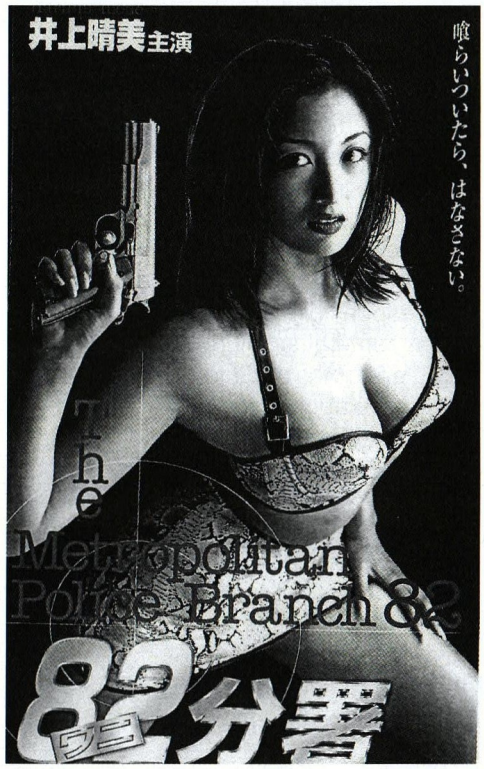
Though rescued, Mika is still doped up beyond belief and tormented by one psychotic episode after another. During one of her delusions, she strolls into her bathroom, lays fresh cut roses on the floor and tortures her bare feet by standing on the thorns. So while Rin tries to get her partner upwardly mobile, the crime syndicate liberates three death row criminals who are set up to rob a bank. This will, as the syndicate hopes, lure Mika and Rin into the situation, during which they will be gunned down by the three maniacs.

While some scenes are jarring - Rin snapping a man's jaw or Mika mutilating her bare feet on rose thorns - the film isn't as risque' as you'd expect, coming from a film studio renowned for pioneering the sexploitation trade in Japan during the seventies. Only occasionally does the film threaten to breach unethical boundaries, typified in one scene particularly when a lunatic bank robber forces one teller to strip down and then urinate for his amusement. Either I've become jaded over the years - all the exposure to sex'n violence - or this is pretty standard cops'n robbers fare, though entertaining enough on that level.

METROPOLITAN POLICE BRANCH 82
1997 90 min Maxam Video (ltbx)
cast: Harumi Inoue

High fashion and girl posing spits into the face of narrative substance in this direct-to-video series based on an original manga strip from the seventies.

High gloss poser cop Harumi loses her female partner in a gun battle with a notorious art thief and must suffer through



the training of her new partner, a real affluent misfit who riffs on every dopey cop cliche' that Moon Lee was doing in her police comedies eight years ago.

Eventually the prissy policewoman becomes street proofed and teams with Harumi to hunt down and bag the killer.

The highlights are standard issue TV gun violence, lots of high fashion posing, some tasty girl fighting, and light comedy (sex pot Harumi works in a Barney Miller style precinct manned by slouchy couch potato cops). In one lip smacking scene a female assassin goes toe-to-toe with her male quarry in a nude karate shower match, taking him down with a stranglehold and then choking him bloody. And in the finale Harumi Inoue takes a cue from Carrie Ng in The Naked Killer (H.K. 1992) and goes fist to fist with a girl in an outdoor swimming pool. But the true defining moment for MPB 82 is the opening scene when Harumi feels compelled to get back into her sports car to touch up her shapely toe nails with red polish before resuming the pursuit of her quarry. Youza!!!

The shot-on-video format has been nicely tinted to give it the "film look". In short, if you like the video jacket you'll like the film.

THE METROPOLITAN POLICE BRANCH 82 - THE REBIRTH
1998 87 min Maxam Video (ltbx)
cast: Kumiko Hara

Many of the film's subtle story elements

SHIN WANI DUNSHO 82
(THE NEW METROPOLITAN POLICE BRANCH 82)
1998 75 min Anec Video (ltbx)
dir: Yonosuke Koike
cast: Chiako Shiratori, Tomomi Kuribayashi

This starts with a grandstanding bang. Heroines Mika and Rin, cornered at gun point by their male quarry, are forced to strip down to their pretty pink birthday suits. So while the scum are admiring all that's to be admired on these two busty Nipponese maidens, Rin does a sumo leg split and a gooey gun drops the ground. Before the punks can draw their pistols, Mika has darted down between Rin's legs, grabbed the sticky weapon and has emptied the clip into her surprised adversaries. Charlie's Angels eat your hearts out.

In keeping with traditional B-movie cop motifs we have a pair of girls poured into the Laverne and Shirley mold. First there's serious veteran cop Mika (Chiako Shiratori) who favors mini dresses and a leather jackets. Then we get tomboy Rin (Tomomi Kuribayashi) who bounces about in Keds running shoes, army short pants, a varsity pullover, and a Walkman that blares rap through the headphones. These women definitely don't shop in the same mall.

Enter Kono a recently paroled rather attractive criminal whose otherwise worthless life is given a degree of value when he's made a potential witness against his former syndicate. To protect Kono the police commissioner dumps him into the lap of Mika and Rin who initially save his ass during a roadside confrontation with his syndicate. As its quickly revealed, Kono's nemesis is a female crimelord and her entourage of judo girls. They're after a counterfeiting template they believe is in Kono's possession and that he is using to play the cops until he can jump the country and sell it to the highest overseas bidder. Mika doesn't buy any of it and Rin doesn't care about anything but swooning Kono into a hot tub. So naturally all hell breaks loose when a trigger happy assassin (in white) shows up.

In one of the film's hotter scenes, amazon bust-queen Mika stands topless in her gray Calvin panties before her mirror performing judo moves and then slinging her gun about like Travis Bickle in Taxi Driver. In the second hottest scene, the assassin makes the ill mistake of crashing her apartment and demanding she strip off her panties. Mika takes the him down with judo, forces him into an arm bar hold, gets him to cough up vital information. But it's too little too late. Kono shackles up with Madame and it's revealed that the shootings and danger was all just a set up to throw the police off their tale. Unfortunately Rin learns this too late and falls into their grasp. But coming to her rescue is Mika.

Busting into the syndicate hideout she lays waste to every small fry girl fighter in the complex before a final showdown get lost in the Japanese dialogue, but there's no missing the central storyline. Policegirl Mika (Kumiko Hara) and her fleshpot partner Ri are after a madman who's producing mind control pills that drive people to suicide. His first victim, a cop, goes ballistic in the middle of the city, gunning down a handful of Tokyo citizens before blowing his own brains out. It's a pretty gnarly scene for such a tongue-cheek drama.

While the main story is simple enough for a child to piece together, a number of vital subplots cannot be interpreted without a working knowledge of the Japanese language. At one point cop Ri betrays the force and the only way to make amends is to engage her partner Mika in bombastic apartment-style karate/fist fight - which sees aerobic Mika pinning Ri down onto a Nautilus incline press machine and slapping the woman into submission.

Among the film's other highlights we have a spectacular fist fight/judo match between Mika (who frequently takes fashion tips from Barb Wire) and a male assailant. This is wedged between concentrated lensing of girl poser schtick, fashionable clothes, Ri's succulent Nipponese breasts bouncing everywhere, and convex camera lens shots of the girls in their candy-apple red sports car gliding at lightening speed through the Tokyo metropolis. Shot on video and tinted with the "film look".

with Madame and Kono.

Although shot on videotape (then treated with the "film look" process), Shin Wani Bunsho 82 isn't directed - as many such productions are - as if Betacam was an excuse to shoot master-shots all the time. Director Yonosuke Koike keeps the presentation theatrical looking with a varied use of lenses, frequent camera trucking at key moments and an editing style that suggests varied camera placements were solely used to heighten the impact of the drama and action. There's also a marvelous goofy under current of comedy throughout but most of it will be lost in the Japanese dialogue. Our favorite such scene occurs near the end when the dying assassin in white brings Mika close and - referring to their earlier confrontation when she beat him in the nude - thanks her for letting him see her pussy hair. A man's true last words have never been so appropriately voiced. If only it were subtitled, we would have loved to have caught every such bit. Recommended.

WELCOME TO VAMPIRE HOTSPRING (KYUKETSU ONSEN E YOUKOSO)

1997 82 min Museum Video

dir: Hitoshi Matsuyama

cast: Yuka Onishi, Yooichi Yamamoto, Iya Sugimoto, Keiko Aji

Here's the pitch; a sex starved female vampire and her consorts run a posh winter hot spring resort where they lure in unsuspecting tourists for dinner. Sounds good on paper, but doesn't it always.

A once popular actress named Miyuki (Yuka Onishi) has lost much of her fame due to her marriage to a cook; or at least that's what the production crew of her latest video thinks anyway. Now Yuki is doing simple reporting gigs. But her work doesn't go unnoticed as a female vampire watches the girl's every show and even caresses the TV screen. And as foreshadowing luck would have it, Yuki finds a most unusual (and expensive) crucifix in a curio shop; buying it against her husband's better sense of money.

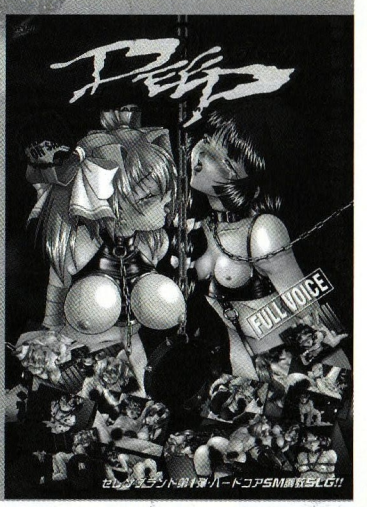
That same day, Yuki gets a call from a hot spring resort that wants to hire her as a campaign model. She's excited at first but on route to the resort one weird thing happens after another and soon the couple find they're in a nest of vampires.

The first half is good. Director Matsuyama places and moves the camera with a theatrical flair and quickly builds the drama without feeding us too much filler. His choice of locations is equally skilled, especially his winter exteriors along a scenic snow drift country road - no mean task for a shot-on-video feature. But the second he positions the action inside the resort, everything freezes up. First we're greeted by a Lurch-like butler, then two mopsy French maids, and eventually a heavy metal band screaming about the resurrection of the dead. Everything goes totally awry. What began as an eerie wintry thriller turns into a goofy MOTEL HELL piece. And while the ending has a fare riff of action - the young couple suit up as vampire slayers and attack the horde with the aid of crucifix waving nun - it's just too amateur in its execution for one to find much interest. Admittedly however, vampire buffs may disagree. Iya Sugimoto is an attractive vampire and in the climax transforms into a rubbery beast with breasts to battle the avenging threesome. So of the vampire completist there may indeed be lot to sink one's teeth into after all. Shot on video/ letterboxed.

CD-ROM

Sexual freedom and work-related stress are two factors that continue to keep the pornography business moving at a nuclear clip in Japan. On a regular basis adult CD-Roms are pumped into the marketplace, and in Tokyo that market is found in the popular Akihabara district (nicknamed the "electric town" for its hundreds of electronic and multi-media outlets that feature the very latest in anything that requires electricity).

As you can see from the adverts, the price of this adult medium is not cheap, with the average CD-Rom coming in at about 7800 Yen (approx. $73 US). But for the businessman or computer porn geek with money to burn, there is more than enough dirty delights to surf with.



OTAKU BOOK REVIEW

Actress/Idol Shock Scene All Data 1 & 2

(Joyu Idol Shogeki Bamen Zen Data)
190 pages 650 Yen

This miniature pocket book is the Japanese version of the Bare Facts movie guide; listing nude scenes in movies of Japanese starlets.

The book may be very useful for those with Japanese reading ability, but the rest of us will find the guide useful for title referencing. The actresses, whose names appear in both Japanese and English, are listed by their 'kanji' (the Japanese characters), which means that the names, when translated into English, don't always read in alphabetical order.

Each actress has several movies listed for which her topless, nude or body-double scenes are denoted by a small figure key. The first 10 pages are color photos.

pin-pointed on the accompanying map - for the areas of Shibuya, Ikebukuro, Shibuya, and Akihabara.

Dennoo Bishojo Mania Shopu Guido '98

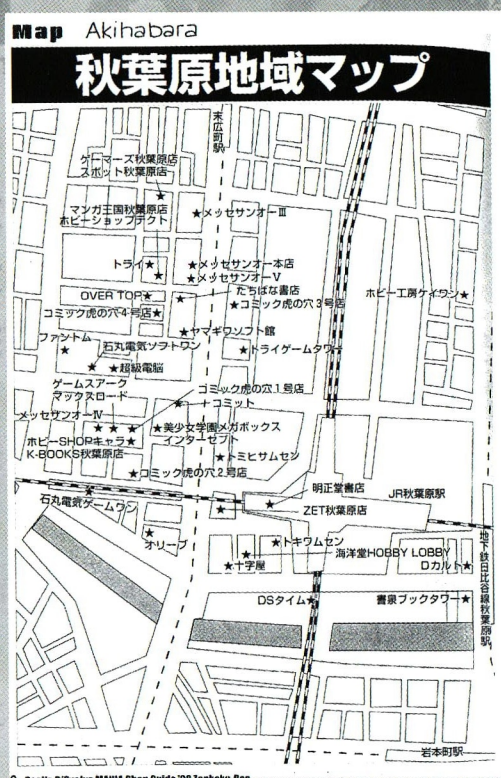
170 pages 1800 Yen

This is similar to the Game/Anime Heroine Buyer's Guide listed above, except that this book deals more with everything an O-taku (collecting maniac) might be into, such as manga, game/role play software, actress paraphernalia, models of all types, etc, while also including anime, manga, and things of that ilk.

Divided into districts (rather than stores as with the Game/Anime Heroine guide), Maniac Shop Guide °is really easy to use even if you can't read Japanese. Chapter One is stores in Akihabara, chapter two is Jinbocho, chapter three is Shinjuku, and so on. About halfway through the book, the listings change to regional areas outside Tokyo, like Sendai, Osaka, Fukuoka, etc. The maps are provided at the back of the book but you will need to translate the Japanese (kanji) for each district as I have done in the accompanying map where I wrote in the name "Akihabara".

What I like about this guide is that, in the case of Jinbocho or Akihabara for example, there are so many other stores in the area that aren't listed (used video & laser shops and porn stores for example). So when I went to a specific area I discovered tons of other interesting shops the guide didn't list because of its subject parameters. Definitely worth purchasing.

Game/Anime Heroine Item Buyer's Guide 1999

255 pages 980 Yen

For lovers of anime dolls and paraphernalia this product guide to shops in Tokyo is a must. The guide is especially useful for those looking to buy anime dolls, trading cards, manga, videos, related software, and even life-sized heroine costumes if you want to dress up your girlfriend. A fold-out color map of the most popular shopping districts shows you all the best places that you can easily reference in a 100-page pictorial store directory. Although the Japanese text obscures details about the stores, each store entry has a location number at the top-right of the page so it can be easily